

2009

Direction of the Play: Bocon

Christina Burbank
Central Washington University

Follow this and additional works at: http://digitalcommons.cwu.edu/thesis_projects

 Part of the [Theatre and Performance Studies Commons](#)

Recommended Citation

Burbank, Christina, "Direction of the Play: Bocon" (2009). *Graduate Student Projects*. Paper 51.

This Graduate Project is brought to you for free and open access by the Graduate Student Projects at ScholarWorks@CWU. It has been accepted for inclusion in Graduate Student Projects by an authorized administrator of ScholarWorks@CWU.

Direction of the Play: ¡Bocón!

A Project Report
Presented to
the Graduate Faculty at
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Theatre Production

by
Christina Burbank
July 16, 2009

ABSTRACT

PROJECT REPORT

¡Bocón!

Hidalgo High School

Directed by

Christina Burbank

May 22, 2009

This project entailed the selection, background research and documentation, casting, direction, vocal coaching, and post-production analysis of Hidalgo High School's production of ¡Bocón!. Documentation includes research and analysis of the play, its cultural significance, and an evaluation of the play as a production vehicle for the department of Theatre Arts at Hidalgo Early College High School.

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

Final Examination of

Christina Burbank

B.A. California State University Fullerton, 2002

for the Degree of

Master of Arts

Theatre Production

Committee in Charge

Professor George Bellah

Professor Elise Forier

Professor Terri Brown

McConnell Hall

Room 117

Thursday, July 16, 2009

7:00 PM

Christina Burbank

Courses presented for the Master's degree

<u>Course Number/Title</u>	<u>Credits</u>	<u>Instructor</u>	<u>Quarter Completed</u>
TH 501 Introduction to Graduate Studies	1	Bellah	Summer 2006
TH 510 Studies in Dramatic Literature	4	Forier	Summer 2006
TH 521 Curriculum/Program Development	3	Forier	Summer 2006
TH 565 Creative Costuming	3	Robinson	Summer 2006
TH 540 Graduate Directing I	3	Bellah	Summer 2006
TH 560 Stage and TV Makeup	3	Robinson	Summer 2006
TH 542 Musical Theater Directing	4	Brown	Summer 2007
TH 520 Exploring Drama in the Classroom	3	Forier	Summer 2007
TH 539 Directing /Teaching Young Actors	3	Lee-Painter	Summer 2007
TH 544 Acting Styles	3	Bellah	Summer 2007
TH 541 Graduate Directing II	3	Mansfield	Summer 2007
TH 571 Design Methodologies	3	Barnett	Summer 2007
TH 534 Improvisational Techniques	3	Van Auken	Summer 2008
TH 511 Analysis and Criticism	4	Joyce	Summer 2008
TH 546 Teaching Shakespeare	3	Edie	Summer 2008
TH 568 Lighting Techniques	3	Barrigan	Summer 2008
TH 502 Introduction to the Creative Project	1	Robinson	Summer 2008
TH 533 Stage Combat for Teachers	3	Bellah	Summer 2009
TH 545 Voice and Dialects	3	Smith	Summer 2009
TH 566 Masks and Make-up	3	McMillan	Summer 2009
TH 700 Master's Thesis, Project Study	6	Bellah	Summer 2009

Total Credit Requirements - 65

BIOGRAPHICAL INFORMATION

Christina Burbank

Undergraduate Study:

Chaffey Community College, 1997-2000

California State University Fullerton, 2000-02

Graduate Study:

Central Washington University, 2006-09

Professional Experience:

Teacher: Hidalgo Early College High School, 2002-09

Certification:

State Board for Educator Certification, Texas:

Theater, Grades EC-12

Secondary Speech Communication, Grades 6-12

Table of Contents

Section	Page
I Section 1: PRIMARY INFORMATION	1
Copy of Playscript Approval Form	2
Copy of Script	4
Copy of Committee and Option Approval Form	23
Permission of hiring authority at the producing venue for production	24
Project Parameters	25
Project Schedule	28
Evaluation of the play as a production vehicle	30
Concept statement	33
II Section 2: PRE-PRODUCTION ANALYSIS – Option A (Hodge Model)	36
Given Circumstances	37
Previous Action	44
Analysis of Dialogue	49
Analysis of Dramatic Action	58
Character Analysis	97
Ideas of the play	104
Moods of the play	108
Tempos	118
Tone	120
Past Productions [reviews]	120
The playwright	121
Listing of student learning goals	123
III Section 3: POST-PRODUCTION MATERIALS	125
Production journal	126
Written evaluations of Project Committee	152
Self-evaluation	155
IV Bibliography	
Works Cited	167
Works Consulted	169
V Appendixes	170
Production Reviews	171
Dress Rehearsal Survey for English Teachers	181
Student Self-evaluations	186
Newspaper Article	203
Design/Costume Renderings	204
Production Photos	222
Production Program	228
UIL Contest Paperwork [eligibility, OAP entries, cutting license, Music log, State lighting cues, E-mails, programs]	229

Section I

MASTER'S THESIS PROJECT PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

SCRIPT TITLE: ¡Bocón!

PLAYWRIGHT(S) [If musical, list lyricist/composer]: Lisa Loomer

NUMBER OF ACTS: 1 APPROXIMATE TOTAL PLAYING TIME: HOURS 55 MIN.

CAST (fill in with the appropriate numbers)

MEN: 3 male roles WOMEN: 4 female roles CHILDREN: n/a OVER 40: n/a NON-GENDER SPECIFIC ROLES: 10

ROLES REQUIRING PEOPLE OF COLOR: All except JUDGE ROLES DOUBLED: All except Miguel, Ana, Luis, LaLlorona

TOTAL NUMBER OF CAST: 15

OTHER CASTING CONCERNS:

I will be casting according to the University Interscholastic League rules for Texas One Act Plays.

I can use a maximum of 15 cast members and 4 crew members. I plan to use all 15 for maximum participation.

All of my students are Hispanic. MIGUEL must appear to be a young boy. LA LLORONA must appear to be much taller.

ARTISTIC STAFF (check those needed for this play or production idea)

MUSICAL DIRECTOR: no

DANCE CHOREOGRAPHER: yes

FIGHT CHOREOGRAPHER: no

DIALECT COACH: no

SPECIALTY HIRE: no

ORCHESTRA/BAND: no

Will you be fulfilling any of the above? If so, which?

I will be the dance choreographer and I will treat all fight scenes like dance choreography. The dance in the show is based on percussion rhythms and I have been working as a dance choreographer for several years. The fight is more of a duel and takes place between a fantasy character and a child. Therefore, the choreography will appear more like a dream sequence.

Will a guest artist be fulfilling any of the above? If so, which? NO.

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? YES NO (CIRCLE ONE) NUMBER OF SETTINGS: I will work with the UIL approved unit set pieces.

HISTORICAL PERIOD: present day GEOGRAPHICAL LOCATION: The border between Mexico and the United States.

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:

I would like to work with as little set pieces as possible. This is a traveling children's play that requires mobility and easy set-up. I am also using this play to compete in the Texas UIL One Act Play contest. Therefore, I must follow their strict and lengthy guidelines. The following website explains the restrictions: <http://www.uil.utexas.edu/academics/drama/>

APPROXIMATE NUMBER OF PROPS: 20 +

PERIOD: present day; appears as a magical dream

DIFFICULT OR UNUSUAL PROPS? YES NO

DESCRIBE: I will use the ensemble to build the appearance of certain stage properties. For example: the border, the river, the trees.

WEAPONS OR FIREARMS? HOW MANY: 2

DESCRIBE: The VOICE KEEPER will be a soldier and therefore he will have a gun as a hand prop. The field workers will use machetes as hand props that will be used to illustrate the storyline.

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER: Each character will have one costume.

HISTORICAL PERIOD: Mexican culture in present day and dream world. SEASON: not defined: Not winter, not summer.

SPECIAL REQUIREMENTS: All costumes will reflect Mexican culture. Masks and puppetry will be used.

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? NO

HAVE YOU DONE THIS PLAY BEFORE? NO

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

As a new and developing theater program, I need to give the students a production they can feel successful about. This script will allow for the following: 1) Maximum Participation, 2) Cultural Identification, 3) Audience and Community Interest, 4) Touring to the Elementary and Junior High Schools within the district (5 schools), 5) Build popularity of the program among non-theater high school students, 6) Creative costuming, 7) To help build an appreciation for theater in a community where theater is not a discovered avenue of entertainment and creative opportunities.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

I do not have a stage or lighting system. Hopefully, I will be purchasing a portable lighting system to travel with and add a level of creativity to the production. I will treat this show as a traveling children's theater ensemble. Therefore, the stage requirements will be more flexible from site to site.

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT:

¡Bocón! is the story of a young Mexican boy, Miguel, who loses his voice when his parents are taken by the border military guards. His journey takes him through a mystical forest as he tries to escape the oppression of his village. Miguel meets a Mexican mythological character named La Llorona or "Weeping Woman" who challenges him three times to overcome his fears. He must stand up to his fears before he can recapture his voice and have the courage to cross the border into the United States.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) Christina Burbank Date Submitted: July 20, 2008

(Signature) _____

Thesis Chair Approval: **George Bellah**

Date Approved : 11/21/08

Thesis Committee Members Approval: **Elise Forier**

Date Approved : 12/08/08

Terri Brown

Graduate Coordinator Approval: **George Bellah**

Date Approved : 1/13/09

Please note:

The signatures have been redacted due to security reasons.

Please note:

Pages have been redacted due to copyright concerns.

This screenplay has been redacted due to copyright restrictions:

Loomer, Lisa. "Bocon!" The Dramatic Publishing Company, 1998. *WorldCat*,
www.worldcat.org/oclc/39824232.

**GRADUATE COMMITTEE
AND OPTION APPROVAL FORM
CENTRAL WASHINGTON UNIVERSITY**

RECEIVED

JUN 29 2009

(Submit the original and three copies)

GRADUATE STUDIES
AND RESEARCH

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit the original and three copies to the Office of Graduate Studies in Barge 305.

Student Name Christina Burbank Birth Date [REDACTED]
Mailing Address [REDACTED] Student ID [REDACTED]
City, State, Zipcode [REDACTED] Date 07/12/2008

Check option:

- ☐ Written Exam*
☐ Non-Thesis Project
☒ Creative Project
☐ Studio Project
☐ Portfolio Review
☐ Thesis

Indicate credits to be received for the thesis or option:

TH700	Master's Thesis	6
Course No.	Title	Credits
Course No.	Title	Credits
MLA 6 th Edition		
Style Manual for Thesis or Project		

*Students taking written exam option may omit items 1-5 below.

1. Proposed Title: Direction of the production Bocon written by Lisa Loomer
2. Purpose of Study: The direction of the touring production of Bocon serves as the culminating experience in the theater arts graduate studies program.
- Scope of Study: Documentation based upon the preparation of pre-production research, post-production evaluation, and the direction of the production (including casting and rehearsal of actors, preparation of the Director's Production Book, and oral examination) shall benefit both the student and the theater arts department.
4. Procedure to be used: Three phases of study shall be included: 1)Pre-production Research and Thesis Documentation in MLA style, 2)Rehearsal and direction of production, 3)Post Production Evaluation and Documentation
5. Does the procedure involve collection of data obtained from
Human Subjects (including use of surveys)? Yes** ☐ No ☒
Use of Animals? Yes** ☐ No ☒

** If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

George Bellah
Committee Chair (typed or printed)

[REDACTED]
Committee Chair (signature)

4/21/08
Date

Elise Forier
Committee Member (typed or printed)

[REDACTED]
Committee Member (signature)

12/10/08
Date

Terri Brown
Committee Member (typed or printed)

[REDACTED]
Committee Member (signature)

12/07/08
Date

Approved by:

George Bellah
Committee Chair/Designee (signature)

4/13/09
Date

Approved by:

Roger S. Fouts
Dean of Graduate Studies

7.2.09
Date

Students will be required to submit two copies of all motion picture film, film strips, sound film strips, slides, tapes, cassettes, pictures, etc. produced as part of the thesis. These are to be submitted at the time the thesis (three copies) is submitted to the Office of Graduate Studies and Research.

Please note:



HIDALGO EARLY COLLEGE HIGH SCHOOL

P.O. DRAWER D • 910 PIRATE DRIVE • HIDALGO, TEXAS 78557
TELEPHONE (956) 843-4300 • FAX (956) 843-4348

December 5, 2008

To Whom It May Concern:

Christina Burbank has administrative approval to follow through with her planned production of BOCON! This play will be utilized as the competitive piece for the 2009 University Interscholastic League's One Act Play contest as well as Miss Burbank's thesis project. In addition to the contest season, the public performance date has been scheduled for Friday May 22. As the supporting administrator, I will do my best to facilitate the process of finding a suitable performance site, since our school district does not yet have an auditorium.

I understand that this production is a part of Miss Burbank's Master's Thesis Project for Central Washington University and she has permission to use the theater class and the facilities during the process of this project. Furthermore, Miss Burbank has permission to include this project into the curriculum of her theater class at Hidalgo Early College High School.

Here at Hidalgo, we take pride in the continued education of our faculty. We are proud of Miss Burbank for her decision to take on this endeavor and we commit to supporting her through the entire process.

Respectfully,

Mr. Jose Rangel
Principal
Hidalgo Early College High School

Please note:

This signature has been redacted due to security reasons.

“PREPARING TOMORROW'S FUTURE TODAY”

Project Parameters

There are several limiting factors in the production of any play at Hidalgo High School, but there is no other choice than to accept them and move forward. The student population is 100% Hispanic with 26% Limited English Proficiency. Most students live in a Spanish speaking household and have strong Spanish accents. Hidalgo High School is a Title I school and serves a lower-socio-economical community. The enrollment is approximately 850 students in grades 9-12, and there is only one scheduled theater class with limited out-of-class rehearsal time.

This year, Hidalgo High School will become Hidalgo Early College High School through the funding of Bill Gates. Therefore, the student enrollment in fine arts, athletics and other electives will be limited to one choice per student. Regardless, all participating theater students in ¡Bocón! must be enrolled in the theater class because most rehearsals will take place in that 50 minute class period. After school rehearsals are difficult because most of the theater students participate in other after school activities such as basketball, soccer, softball, track, golf, concert band, winterguard, academic meets, National Honor Society, Student Council, and school clubs.

The performance space for ¡Bocón! will always be changing. Each show will take place in a different venue including high school theaters, university theaters, and elementary cafeterias. At Hidalgo there is no auditorium, therefore, rehearsals take place in the band hall with no stage or lighting. There is portable sound equipment, but all sound is absorbed into the special padding used for band halls. This creates major projection issues which are addressed in various ways throughout the production season. All work with lighting is done at the contest site, in the given 45 minute rehearsal period that takes place either the night before or the morning of the contest. These 45 minutes include spiking the set, running entrances and exits, setting the light cues, and addressing any problem areas on the new stage.

Of all the limitations at Hidalgo High School, budget is not one of them. There is a

\$20,000 theater budget that must cover transportation to and from all events, meals, entrance fees, and anything University Interscholastic League (UIL) related. This is a new budget as of the 2007-08 school year. After all UIL fees are applied, there is ample funding left to apply towards costuming. The Hidalgo Theater Ensemble has hired Lupita's Sewing Shop to create all costuming. All costumes are designed by the director, all materials are chosen by the director, and Lupita brings the costumes to life. Her work is beautiful and worth the expense. This year, the remaining funds will possibly be used to purchase a lighting system for the touring show.

The 2009 production of ¡Bocón! at Hidalgo High School will be used in the University Interscholastic League's (UIL) One Act Play Contest in the state of Texas. Therefore, all rules and guidelines set forth by UIL will be followed in the direction process of this production. There are five possible levels of competition: zone, district, area, regional, and state; which take place between March and May. Moving forward in each level is dependent on one judge who decides which two schools will advance, in addition to awarding acting medals to the top 18 performers at each contest. To prepare for performing in front of the judge, the Hidalgo High School cast and crew will attend three clinics where an approved critic judge will evaluate and critique the performance and the direction of the play. He/she is not allowed to work on the show, but will provide the director with ample notes and will hold a verbal critique session with the performing ensemble. In addition to clinics, the pre-contest show will be performed for a select group of Hidalgo High School teachers, who will fill out a pre-written questionnaire addressing their concerns in the acting and directing of the show.

Some of the main UIL rules are worth addressing because they can affect the production choices. First, up to three directors are allowed to work with the students on the day of contest. Each director must be a full-time school employee. No one from outside the school district is allowed to help with the directing of students concerning the competitive play selection. The

given set-up time and strike time is 7 minutes each. If the performance time runs over 40 minutes, the school is automatically disqualified from advancement and all individual acting awards. To accommodate this time limit, I will cut pieces from the script as necessary.

Each school can use up to 4 single-source lighting instruments, but no moving pictures can be used. Stage properties have strict size restrictions, for example, a book shelf can not exceed 6 feet high and 4 feet wide. The use of fabric as decoration on the stage is limited to 2 8x10 pieces of material total, unless the material represents a specific and necessary stage property like a bed comforter or costuming. Wheels, fog machines, real weapons, and the improper verbal use of “God” are all prohibited. The UIL unit set must be painted medium gray and includes pylons, stairs, flats, platforms, and ramps. It cannot be covered more than 50% and has limitations on how each piece can be used. There is a limitation on how many plants can be used and how tall each plant can be. These rules are set up to create a level playing field between schools with money and schools without.

At the end of the competition season, the Hidalgo High School Theater Ensemble will take ¡Bocón! on tour to all of the elementary and junior high schools within the district. Performances will be individually scheduled with each principal and usually include two show times, one for the kindergarten through third graders and one for the fourth and fifth graders. The junior high showing will include a show for each grade level, 6-8. In addition to the school shows, there will be one community performance scheduled at night so the ensemble members’ parents can attend. Theater is not a normal entertainment venue for the Hidalgo community, so attendance is always under 100 people. This year, the Hidalgo Theater Ensemble will strive to break that number by carefully strategizing new publicity tactics. However, all community and administration members are encouraged to view the show at a contest site, giving the students a higher level of support and a chance for administration to see the level of competition.

Production Schedule

December 18	Students are dismissed to Winter Break with scripts in hand for reading
January 7-9	Classroom table work that includes play research, character exploration, costume design, contract of expectations, and publicity ideas
January 8	Casting - All roles assigned based on Christmas play observations
	No auditions, as agreed upon in class
	Actors sign in, check-out script and read through script
	Order production t-shirt
January 10	All Day Rehearsal – Block Intro and Scene 1
January 12	Rehearsal: 5 to 8pm
January 12-16	Block Scene 2, run Scenes 1-2
January 19	Rehearsal: 5 to 8pm
January 19-21	Block Scene 3, run Scenes 1-3
January 22-25	Directors at Texas Educational Theater Association Convention, Houston
January 26	Rehearsal: 5 to 8pm
January 26-30	Block Scene 4, run Scenes 1-4
January 31	All Day Rehearsal – Block Scene 5, run Scenes 1-5
February 2	Rehearsal: 5 to 8pm OFF BOOK
February 2-6	Block Scene 6, run Scenes 1-6
February 7-8	First Clinic @ Connolly High School, Austin (Rick Garcia)
February 9-13	Apply notes from clinic
February 16-20	Technical rehearsal: Lights and Sound
February 21	Second Clinic @ Texas A&M, Corpus Christi (Terry Lewis)
February 23-27	Apply notes from clinic

Costumed Rehearsals begin

March 2-6	No Rehearsal, TAKS Test (State Assessment) and Benchmarks
March 7-8	Third Clinic @ Industrial High School (Luis Munoz)
March 9-13	Refine all scenes / DRESS REHEARSAL for invited teachers
March 16	Fourth Clinic @ Hebronville High School (Patty MacMullen)
March 20-21	ZONE Contest @ PSJA High School Judge: BJ Machalicek
March 23-27	Refine scenes based on Zone contest judge's critique
April 2	DISTRICT Contest @ PSJA High School Judge: Roger Schultz
April 11	UIL AREA Contest @ Falfurrias High School Judge: Dr. Kerry Moore
April 13-17	Refine scenes based on Area contest judge's critique
April 20-24	Prepare for Regional Contest Schedule elementary tour
April 23	UIL Regional Contest @ Del Mar College, Corpus Christi Judge: Perry Crafton
April 27-May1	TAKS Testing: No Rehearsals
May 4-8	Prepare for STATE / Prepare for elementary tour
May 7-9	STATE @ UT Austin (postponed for Swine Flu)
May 11-15	Elementary and Junior High Show Touring
May 22	Community Performance @ PSJA High School
May 26-28	New dates for the UIL One Act Play State Meet in Austin, TX Judge: Travis Springfield

Evaluation of ¡Bocón! as a Production Vehicle

The appropriateness of ¡Bocón! for the Hidalgo community is absolutely fitting for production. Theater has never been a source of entertainment for Hidalgo because so many plays do not embrace the Mexican culture. Each year, the audience attendance grows at the one and only community performance. This year, with the right publicity, the average of 100 people should double. ¡Bocón! embodies many aspects of the Mexican culture that the Hidalgo community will be able to relate to. For example, the use of the mythological character, La Llorona, as a friendly guide to Miguel should inspire parents to bring their children to see the play. The use of English and Spanish together within the play creates a bridge for both language speakers to understand and enjoy the play. Also, the title is in Spanish; therefore, the community is more likely to give it a chance.

The use of Mexican culture in a production should stimulate the involvement of not only the community, but also the student body at Hidalgo High School. The department for English as a Second Language can get involved in publicity, maybe even help usher the show. Students who are scared of theater because they are unsure of themselves as new English speakers might feel a little more encouraged to join the program. The Spanish classes can study the mythology of the stories within the play and attend the performance to solidify what they are learning in class. Also, the Gear-up Program, which targets current sophomores regarding college readiness, can support the production season by providing fan buses to the contest sites.

Taking the production of ¡Bocón! on tour to the elementary programs has the potential to create a whole new approval of theater within the Hidalgo community. Two years ago, the high school toured a play called Kamikaze Kate. This play had an Asian story that dealt with war and the message of non-violence. The children loved the play and the principals have been asking about the next play to tour. They are going to be absolutely thrilled to know that the high school

is touring a Mexican children's play which directly relates to the culture of the community.

There is a study guide designed by the playwright, Lisa Loomer, which can be revised by the Hidalgo High School Theater Ensemble and distributed to the elementary schools for pre-show educational learning and support.

In this study guide are several topics that the play uses. First is the understanding of the term refugee. In ¡Bocón!, Miguel is a refugee seeking shelter in the United States. Most of the children in the Hidalgo community come from refugee families somewhere in their lineage. Some of their own parents came into the United States to seek a better life for their children and to escape the poverty in Mexico. Another topic is the storytelling both of the Quetzal bird and of La Llorona. These two strong Mexican fables are a tremendous part of Miguel's journey through the forest and into the United States. One more topic for the classroom will be the fundamental lesson of finding one's voice. It is vital to teach the children that their story is important. Miguel's journey centers on him finding his voice and eventually his freedom. Each of these topics can lead to powerful discussions among children and their teachers, especially when they are reinforced with a live theatrical experience by members of their own community.

Inside the high school classroom, the production of ¡Bocón! will give students the opportunity to embrace their own culture on stage. They can be proud of who they are and where they come from. High school students will also have a chance to tell their own stories within a safe classroom environment through performing for the children in the community, some of whom are their own brothers and sisters, their parents who teach and work within the school district, and their former teachers.

On the technical side, the use of a bare stage as explained in the concept statement will make performing at various elementary cafeterias much more plausible. The purchase of a portable lighting system will hopefully allow for creative elements to come to life even in a

limited performance space. Also, the last two productions have had female leads. The production of ¡Bocón! will allow for a male actor to take the lead in a play, which may also encourage more young men to join the theater program.

The most obvious challenge for my production of ¡Bocón! is that I, the director, am not of the Mexican culture. Usually, a director chooses a play that will challenge the students. However, this will not only challenge the students in their newly established theater program, but it will definitely challenge me. I am not fluent in Spanish and I have not had the privilege of growing up in the culture, therefore, I must research the language, the culture, the storytelling, the fashion, the music, the dancing; inevitably, I must learn all that I can. Furthermore, I must embrace the culture so that my students can embrace the production into their own set of priorities.

Since this play will be used in the UIL One Act Play contest, I must analyze the pros and cons of my production of ¡Bocón! as a contest piece. On the positive side, the process will allow the students of Hidalgo High School to present a story of their own culture. The contest is judged on a 60% (acting) and 40% (technical and directing) scale. The actors will be able to strongly develop characters to which they can so easily relate. Then the challenge falls on the director to guide the actors through the journey as a creative composition. The cons of using ¡Bocón! as a competitive play are the use of Spanish in front of a possibly non-bilingual judge, the possibility that the funny moments are not seen as believable comedy, and finally, that the judge might not see a children's play as a challenging competitive choice. These challenges will all be addressed in the process of the production.

As the director, I feel risks must be taken. One cannot please everyone. Hopefully, the work that goes into the production of ¡Bocón! will shine through in the final product. After all, this is an acting contest, and I am confident and optimistic in my choice of ¡Bocón!

Concept Statement

In Lisa Loomer's ¡Bocón!, storytelling is at the heart of the play. The main character is Miguel, a 12 year old refugee who loses his voice when the soldiers take his parents. He must then take a journey from his village in Mexico through a dark forest and on to the border. Inside this forest is where Miguel meets the characters that help him discover his own story. Therefore, I want to create a living forest as the compositional metaphor within my production of ¡Bocón!

The first design element to look at is the stage. I am going to use a bare stage and focus on creating a living forest with the use of actors as scenic elements. The script calls for the actors to play the Border of Lights. I will develop this idea even further by using the actors as a doorway for the house, the farm workers during the story of Adam, and as trees in the forest. The movement of these actors will symbolize the movement of Miguel's journey. Within Loomer's script, Miguel is directed several times to go north (15, 20, 24). As he circles the stage, the actors will move in a way that allows the audience to see that Miguel has changed locations within the living forest. To represent day and night, I will also use living actors. For night, an actor dressed in a dark costume will hold a pole with a moon at the top. As the forest moves, the moon will move to symbolize a change in time. These movements will be subtle and not distract from Miguel's storytelling. For day, there will be a prop with a sun.

Just as props would visually guide the audience from scene to scene, the actors will be the living props. My goal in doing this is to never really notice the bare stage and lack of scenic elements. The stage will always feel like it is full of life because of the living forest.

The second design element to explore is costuming. Within ¡Bocón!, Loomer uses the feather of the Quetzal, the "Bird of Freedom," to symbolize Miguel's ongoing journey to find his voice (12). For Miguel, his voice is the key to his own freedom. The colors of the Resplendent Quetzal are a long green tail and a red chest. These colors correspond with the red, white and

green of the Mexican flag of independence. In order to incorporate the colors of the Quetzal, I will compliment the costuming of those characters seeking freedom with details of red and green.

Mexican culture is extremely important in telling this story. The actors playing the chorus members will be dressed as campesinos (“farm workers”). They will wear simple white pants and shirts with a trim of red and green. When these same chorus members are playing other characters, they will add a piece of costuming to change their look. For example, when the chorus becomes villagers or vendors, the men will wear colored scarves and the women will wear colored bandanas and skirts. To recognize Miguel’s family, the material of their accessories will match. For Miguel, he must match the chorus in material, but not in design. He will wear boyish overalls that make him look younger and shorter.

For the costuming of the mythological characters, I will turn to my costume designer for assistance. I will give her the following notes for each character:

- La Llorona: I want her in a dress that reflects water and earth. I want her to look mystical and to stand out on stage.
- Voice Keeper: He needs to look like a military figure mixed with a bullfighter.
- Voice Picker: She comes from the ocean and collects shells. I want her to be tangled in fish nets and covered in shells.
- Living Forest: This costume change has to happen quickly. Each chorus member is just going to add on a piece of tree or vine. Maybe some gloves with leaves and a vine sash.
- La Calavera: This character is a skeleton in boots who reflects the soldiers. Without looking like a Halloween costume, I want to bring this image to life.

Lisa Loomer also gives direction within her script that the forest characters should be masked to juxtapose the characters in reality (21). I am going to embrace this idea. All of the

characters inside the living forest, including the trees, will wear masks. This includes La Llorona, who guides Miguel on his journey. However, La Llorona will remove her mask to symbolize her story coming to life when she befriends Miguel.

Another design element is lighting. I do not have a stage or lighting at Hidalgo. All lighting is added on the day of contests. Some facilities have cycloramas and some have only black curtains. UIL limits the lighting to whatever the host school can provide on an equal basis to each competing unit. As far as special lighting within the script, I will create some kind of handheld light for the chorus to use when they become the “Border of Lights.”

The next design element is music and sound effects. When I first started directing, I used unnecessary blackouts for scene changes. I have since learned my lesson and I will not utilize any blackouts. Instead, all scene changes will incorporate strong Mexican music and movement from the ensemble. To choose this music, I will search iTunes for soundtracks from movies about Mexican culture.

There are other forms of music used on the stage. One is the sound effect for the soldier. I am not sure how, but the sound of the soldier’s boot will be made by a live instrument of some kind. Also, the opening scene and the machete scene will incorporate organic sounds from the actors on stage through the use of deep breaths, sighs, clapping, hissing, and tapping the machetes together. UIL has a strict ten minute limit for all music within the production.

In wrapping up my concept statement for ¡Bocón!, it is important to understand the emphasis of the living forest. This idea will clarify the composition and unity of the entire play. In using actors as scenic elements, I plan to create this production in a new way. I want people to see the risk in using a bare stage, but also to see the awesome possibilities of what the actors can do without props. I know this will be a great challenge, but it is a risk I am willing to take in order to do something I personally have not seen done.

Section II

Given Circumstances

Environmental Facts

Geographical Location

The bulk of the play takes place in a mythological forest as Miguel journeys from Mexico to the US Border. The opening and closing of the play take place in a court room across the US Border on Miguel's way to Los Angeles (Loomer 20). Miguel lives in a small, fictitious village named San Juan de la Paz in Chiapas, Mexico (9, 36). Chiapas is located in the middle of Central America just north of Guatemala, and is one of the 31 states of Mexico.

Within the script, there are several hints to the geographical location of Chiapas. For instance, the chorus states in the opening scene, "Quetzal en las ceibas alli!" ["Birds in the trees over there!"] (7). The Resplendent Quetzal is the national bird of Guatemala, and is the basis for the name of the country's currency (Vidgen 64). To kill a Quetzal used to be an offense punishable by death, but now the bird is rare and hard to find after being hunted for its long green tail feathers for so many years (215). The Quetzal is referenced as the "Bird of Freedom" throughout the play (Loomer 12, 17). This comes from the cultural belief that the Quetzal cannot be bred because it will kill itself in captivity, therefore representing the necessity for liberation (Mitchell 10).

The chorus also states, "There's war in the mountains! Fire in the sky!" (Loomer 7). The mountains referred to are those of Guatemala: the Sierra de Chama, the Sierra de Chuacus, and the Sierra de las Minas; reaching elevations of 4,000 feet (Vidgen 3). Guatemala is also known for its natural disasters, including earthquakes, hurricanes and four active volcanoes (63).

Another geographical reference is when Miguel explains, “by the river they call La Ballena” [“the whale”] (Loomer 9), he is describing the Grijalva River, which is also known as the “Rio Grande of Chiapas” (Russell 126). The environment of Central America is hot and humid due to its large rain forests, but also well known for its coffee fields and beautiful beaches; both of which are brought to life in the play (Vidgen 63).

Date

When Miguel is selling firecrackers in the plaza, he announces, “Para La Fiesta de San Juan” [“for the Fiesta of Saint Juan”] (10). The Fiesta of Saint Juan originated in Spain and takes place in late June to celebrate the beginning of summer. Saint Juan is believed to be the protector of “pirotecnicos” [“pyrotechnics”], or firework technicians (Ancona 9).

When Cecilia and Rosita are describing the people of Los Angeles, they mention that, “they got radios on their heads – and telephones right in their pockets” (Loomer 18). The play makes reference to headphones and cell phones. Head phones were being used in the 1980’s and 1990’s, but the cell phone became more popular within the public in the late 1990’s (Murray 278).

The play takes place over several days, maybe even several weeks. However, because of the metaphorical nature of the journey, time and place are not necessarily relevant. Lisa Loomer makes it clear in her notes that this play can take place anywhere and anytime there is war and refugees (5). Being specific to this production of ¡Bocón!, the play will take place in Mexico on or around June 24, 1998. Miguel is taken to court during the daytime working hours of a judge in the United States (8). In his village, Miguel is given a bath and put to sleep by his mother, which signifies night time (13). The next morning, the rooster crows and Miguel and his father walk to the fields to work

(15). In his journey, when Miguel is about to give up, Loomer notes that the stage lighting should change signifying night (31). In real time, the play takes place over three days and two nights. According to Google Maps, the physical journey from Chiapas, Mexico to the United States is approximately 1,750 miles. At 20 miles per day, the journey would take 88 days to complete. Therefore, the time of the action of the play is based on fantasy and does not take place in real time from the point in which Miguel enters the mythological forest.

Economic Environment

Mexico is by definition a third world country because of its underdeveloped economy. According to Frank Brandenburg, author of The Making of Modern Mexico, the economy has its problems because of, “insufficient development of certain branches of industry; backwardness of much of the agriculture and stock-raising; insufficiency of engineers, skilled workers, and scientists; rapid population growth; urbanization; expensive irrigation works; unfavorable terms of trade; and insufficient credit” (232-233). Along with these circumstances comes a lack of sanitation, bad nutrition, dirty living conditions, no electricity, no running water, overcrowded housing, and a high level of illiteracy (Russell 17). Although these specific environmental surroundings are not directly mentioned in the script, it is evident that Miguel lives in a poor village in the middle of Mexico where such things do exist. The following statements support these actualities:

- Miguel and his father work in the fields picking coffee beans for Don Madera (Loomer 9).
- Cecilia and Rosita sell fruits and vegetables in the plaza (10).
- Miguel, a 12 year old boy, sells firecrackers in the plaza (10).

- Ana bathes Miguel in a wash basin without running water (13).
- The soldiers, part of an oppressive military regime, violently control the people of Miguel's village (15).
- The poor people work for the rich people, the rich control the soldiers and the soldiers control the poor (16-17).
- The people of Mexico do not eat everyday like the people in Los Angeles (18).
- Cecilia gives Miguel \$100 that her daughter sent from Los Angeles (20).
- There are refugees fleeing their homes, taking only what they can carry (21).
- People are desperate, signified when a coyote steals from Miguel (21).
- The Voice Picker gets paid with beans, not money (29).

The people in Mexico want to escape the oppression by crossing the border into the United States. They believe that the City of Angels is a place of blessing where people have more than one job and they get to eat everyday (18). Unfortunately, when Miguel gets to the US, he finds out the truth when the Judge tells him, "Well, son . . . thing is, we just don't have a whole lot of room. No room in the playgrounds, no room in the schools . . . We're turning the lights down, son. Light's expensive" (38).

Political Environment

Mexico is a Federal Republic with three branches of government. The Executive Branch is led by the President of Mexico, currently Felipe Calderon, who makes decisions regarding policies and taxes. The Legislative Branch makes laws and the Judicial Branch enforces them in a court system. The president is elected by the people every six years, and anyone over the age of 18 can vote (Spanish Abroad 1).

Although Mexico appears to have a democratic government, the politics of the country are still unclear, underdeveloped and corrupt. With a high level of poverty

comes an increase in crime. That crime includes the illegal production and distribution of narcotics. Drug lords of Mexico have created an unsteady political status by trying to take over the country's power and leadership. This brings along a military regime that has divided the people of Mexico between those who have money and those who do not. Those with money are fighting for power. Those without money are fighting for survival (Wilkinson 1-2).

Within the State of Chiapas, there is an ongoing rebellion of the people against the government in a fight for social and economic reform. In addition to the circumstances above, it is important to know that agriculture is a way of life for many Mexicans. Developed countries have approximately 5% of their population in agriculture, but Mexico still has 25%. There have been many failed attempts to improve farming conditions, but the profits have always gone to the corrupt and the wealthy (Russell 103). The rebellion group in Chiapas is known as the EZLN or Ejercito Zapatista de Liberacion Nacional [Zapatista Army of National Liberation] and is made up of violent guerrilla commandos (122).

In the world of this play, the director's choice and belief is that these types of soldiers have taken over the village. Though the soldiers are never seen, they control the people by means of fear. The following are statements from Loomer's play that are evidence of the soldiers and the fear they have created:

- Miguel is hushed by his aunt and warned about the soldiers (11).
- The soldiers do not want the villagers to shout, sing or dance (11).
- Kiki does the dance of freedom to protest the soldiers (12).
- Kiki is taken by the soldiers (14).
- Miguel questions why all the people are afraid of the soldiers (15).

- Luis describes the soldier as “the boot” to kick the poor man (16).
- Luis explains that the soldiers are hired by the wealthy (16).
- Luis and Ana are taken away by the soldiers for talking too loud (19).
- Cecilia warns Miguel that the soldiers will make him join their side or they will make him disappear too (20).
- A refugee warns Miguel of the soldiers nearby (21).
- La Llorona scares children home so they will be safe from the soldiers (23).
- The Voice Keeper tells Miguel that the people complain too much and they lie about the soldiers (26).
- The Voice Picker calls the soldiers “Greedy” (29).

Miguel’s father instills in him a desire to stand up to the soldier (17). Through the encouragement of La Llorona, Miguel is able to defeat the soldier in his dream (35). This gives him the courage to continue his journey to Los Angeles. However, when he gets there, he is met with another political power, the United State of America (7).

The United States is unable to accommodate all of the immigrants seeking refuge because there are not enough available visas. This has forced people to find illegal ways to enter the U.S. After the terror attacks of September 11, the government focus has shifted to homeland security. In addition, the U.S. has its own set of economic issues with a high level of unemployment. Statistics show that 6.5 of the 11.6 million illegal immigrants in the U.S. are from Mexico alone as of 2006, and illegal immigration is more than doubling every four years (The Democracy Center 1). Therefore, the Judge must make the hard decision to send Miguel back to Mexico (Loomer 39).

Social Environment

Mexican culture is at the heart of the social environment of ¡Bocón! Within the

world of the play, people celebrate life despite the existing oppression. Celebrations include singing, dancing, playing music, and spending time with the extended family. The people live poor, but happy. Storytelling is a large part of the culture. According to anthropologist, William Bascom, folklore is used in four ways: for amusement, for the validation of culture, for the education of children about social and cultural norms, and maintaining conformity among individuals (Castro xiv).

Staying close to family is important. If a child moves away, they do it to find another form of success to support their family. As a poor village, they rely on working the fields of the wealthy men. The father supports the family with hard work, while the mother takes care of the children. They respect and listen to each other. They call upon the angels for peace and give thanks to all the saints.

Although the soldier's initial goal of rebellion was for the better of the people, they have become the conflict in the social environment. Out of force, they demand respect and expect the people to be quiet. They instill fear into the people and they punish anyone who does not meet their demands. People in the village will suddenly disappear if they try to protest or resist. The people obey the soldiers out of fear, survival and necessity (Russell 49).

Religious Environment

Within nineteenth-century Mexico, Catholicism was the religious norm and continues to be so despite the Protestant and Jewish attempts to convert (Brandenburg 167-168). Although there is no mention of attending any formal religious ceremonies within Loomer's script, there are several references to a religious belief system.

- Miguel sells firecrackers in the plaza for the Fiesta de San Juan (10).
- While calming Miguel, Ana says, “. . . sleep with the angels” (14).

- Luis uses the Biblical characters, God and Adam, to teach Miguel about the hope of standing up to the soldiers by referencing God disciplining Adam for his sin (16).
- In Los Angeles, the City of Angels, it is believed that people are better off because the angels are watching over them (18, 20).
- When the soldiers take away Luis, Ana screams, “por el amor de Dios!” [“for the love of God!”] (19).
- When Miguel finally finds his voice, he exclaims, “Got to tell our story loud – so the angels can hear it in the sky!” (35).

Catholicism in Mexico is connected to a community of daily spiritual rituals and customs. The church is at the center of each village, but in the absence of a leader, each home has an altarcito or “little altar” where the family can pray to the saints and angels. In connection with the Fiesta of San Juan, saint’s days are popular religious traditions that bring the community together, lasting all day with masses in the morning, parades and picnics throughout the day, and dances and games into the night (Castro 222).

Previous Action

It is important to know what has led the characters to the circumstances they are in. The most prevalent conflict within the play is the oppression by the military regime. Why is everyone so scared of the soldiers? Miguel’s entire journey is based on finding his voice, which he loses because he is scared of the soldiers. Ultimately, he reclaims his voice because he overcomes that fear.

In learning to conquer his fears, Miguel first has to rise above his fear of La Llorona. Again, one must ask, why is everyone so afraid of La Llorona? These are vital specifics that are learned by listening to the dialogue of the script for previous actions.

- There is war in the nearby mountains, which could be Guatemala (Loomer 7).

- Miguel has illegally crossed the border of Mexico into the US and has been caught (9).
- Miguel lives in a poor village in the middle of Mexico near a river (9).
- Miguel and his father work as farmers picking coffee beans for Don Madera (9).
- Miguel's aunt and cousin sell fruits and vegetables in the plaza (10).
- There are military regime soldiers that set strict standards upon the village (11).
- Kiki is established as brave and not afraid of the soldiers (12).
- Parents use the story of La Llorona to warn their own children (12).
- La Llorona is thought to be a witch that scares children in the village (13).
- La Llorona drowned her own children in the river (13).
- Ana stays home and takes care of the Miguel and their home (13).
- The soldiers have caused many people in the village to disappear (15).
- Luis is a storyteller (16).
- Poor men work for the rich man and the soldiers make sure the work gets done (16, 17).
- The Quetzal is the Bird of Freedom and represents good luck (17).
- Freedom is highly valued (17).
- Cecilia's daughter moved to Los Angeles for a better life (18).
- Ana has very good hearing (19).
- Ana and Luis are happily married (19).
- There is a dangerous forest between Miguel's village and the U.S. border (20).
- La Llorona is over 400 years old (23).
- La Llorona knows how to get to the border (24).
- Miguel plays the guitar (25).
- The Voice Keeper works for the General of the soldiers (25).
- The Voice Picker has been married three times to men killed in the war (29).

- La Llorona used to sing to and tell stories to her own children (31).
- La Llorona is a myth of Central America; Americans do not know her story (36).
- There are soldiers, war, and refugees in many other countries: Guatemala, El Salvador, Bosnia, Ireland, and Rwanda (36).
- The U.S. has become too crowded and immigration is limited (38).
- The Judge is a third generation immigrant into the U.S. (39).

Polar Attitudes

Miguel:

- Beginning: “Everyone has to be quiet for the soldiers or they’ll make you disappear.”
- Ending: “I’m not going to be quiet for anyone. They’ll never make me disappear!”

At the beginning of the play, Miguel believes his fears are greater than he is, and that he is only a boy without a voice to speak up against them. This is evidenced when Miguel’s father is willing to laugh at the soldiers and Miguel warns him, “Papa, not so loud, Papa – the soldiers will hear you, they’ll think you’re laughing at them” (17). When Miguel’s parents are taken away by the soldiers, he says to the audience, “I wanted to scream at them, I wanted to yell – (He tries to yell, but his voice flies away in terror)” (19).

At the end of the play, Miguel learns that he does have a voice and he can stand up to his fears and speak up against oppression. When Miguel finds his voice within himself, he cries out, “. . . we can stop the soldiers! Got to tell our story loud – so the angels can hear it in the sky!” (35). Miguel even gets a chance to speak up to the judge, “If you send me home, I’ll just come back again. I’m not going to disappear” (39).

La Llorona:

- Beginning: “Little children should stay in their homes so they don’t bother anyone, including me.”

- Ending: “I would want my own children to stand up for themselves if they had the chance. No one should be kept quiet, not even children.”

At the beginning of the play, La Llorona believes that she can only help children by scaring them. When Miguel refuses to run home, La Llorona is beside herself in disbelief. She explains to him, “I try to scare you kids home, so you’ll be safe from the soldiers” (23). At the end of the play, La Llorona believes that she can get close to children and help them without hurting them. She gets so close to Miguel that he does not want to go on without her, but she explains, “The only way I can cross is in your heart” (36). La Llorona learns through helping Miguel that she can encourage children to stand up to their fears. More importantly, she discovers that she can take her own children with her, “when we remember, we keep them alive – and free” (37).

Ana:

- Beginning: “I must keep Miguel safe from the soldiers by scaring him inside with the stories of La Llorona. It’s disguising reality, but he’s too young to know the truth.”
- Ending: “Miguel is on his own now, and I can only hope that he will be safe from the soldiers without his parents.”

Luis:

- Beginning: “We must be quiet and do our work so the soldiers will not hurt our families.”
- Ending: “We must put down our machetes and tell the soldiers, ‘¡No mas! No more!’”

Judge:

- Beginning: “It is my duty to the United States to keep illegal immigrants from crossing our borders by upholding the laws on which this country was founded.”
- Ending: “Although our country was founded by immigrants from all over the world,

including my own family, I must still uphold the law despite the personal relevance.”

Significance of the Facts

In summary of the environmental facts, recognition of where Miguel comes from is a foreshadowing of the outcome of his journey. Miguel’s character is a result of many years of oppression in Mexico. He is a reflection of the people and their collected desire to escape and find a better life. His drive comes from a culturally embedded symbolism of freedom, as noted through the Quetzal. The villagers of Chiapas are surrounded by mountains that act as barriers, yet their souls reflect the free flowing water of the grand Chiapas’ rivers. Miguel represents the dreams of every member of his community as he travels through his journey and battles his fears.

The length of Miguel’s journey and the cyclical fact that he will be sent back home is a direct connection to the drawn out struggle between the government, the rebels and the people of Chiapas, Mexico. As Mexico is closed off from the United States by the border, Miguel’s village is also closed off to freedom by the corruption of the soldiers. Living in an economically disadvantaged home, bordered by the political fear of the drug lords and soldiers, Miguel is still driven by a collective cultural faith that the City of Angels will deliver a better life.

Miguel’s father works hard to support his family and to give Miguel a sense of hope that one day he will be able to speak up against the soldiers. However, Miguel must first confront his uncertainties through the challenges of the story before he can realize the depth and truth of what his father has taught him. Through his journey, he meets his greatest fear, La Llorona. By befriending her as his guide and overcoming his fear, Miguel is able to find his voice within the depths of his own soul and ultimately stand up to the soldiers. In doing so, Miguel is claiming victory, not only for himself, but for the people of Mexico; and for the oppressed all over the world, as Lisa Loomer would believe.

The happy ending of Miguel getting to Los Angeles is what the audience hopes for, but the story does not end there, nor does the journey end for the people of Mexico. The United States has no room for Miguel despite his need for refuge, and he will be sent back. However, Miguel vows to tell his story, and he challenges everyone he crosses paths with to tell their stories as well. This is symbolic to the ongoing oppression, but the growing coverage and concern of the issues in Central America. Despite the efforts to minimize the importance and deflect alarm, the people of oppressed war villages all over the world are not going to disappear. The story begins with just one voice, the voice of a 12 year old boy with a big mouth named Miguel, who never forgets where he came from and who refuses to disappear.

Dialogue

Choice of Words

Lisa Loomer's choice of words is kept very simple for the comprehension of a young audience. She uses words that challenge, not on an intellectual level, but rather on a level of self-reflection. Loomer asks the audience to open their imagination and see themselves in connection to Miguel. Loomer's word choice connects directly with storytelling, culture, mythology, angels, and war. In doing so, she makes each of these topics accessible and approachable. Though she covers hard topics, her words are non-offensive and accessible to all audiences, both in age and ethnicity.

One of the ways Lisa Loomer makes hard topics approachable in a children's play is by using more amicable word choices to explore an otherwise scary issue. For example, death is a tough subject for children, especially as a result of murder. Loomer never says that a character has died, except when explaining that La Llorona drowned her own children in a river, which is a culturally familiar and acceptable story (13). The character that the audience connects with most is Miguel, and he has to deal with the death of his parents. Instead of calling it death or passing

on, Loomer uses the word “disappeared” (14). When Kiki is taken by the soldiers, never to be seen again, Luis tells Ana, “Kiki El Loco has disappeared” (14). When Cecilia advises Miguel to go to Los Angeles, she warns him about the soldiers, “They’ll make you join up with them, or they’ll make you disappear” (20). La Llorona also teaches Miguel that, “Without a voice, you disappear” (33). The word disappear makes it seem like the person might reappear, which makes death temporarily easier to talk about, but may also just delay the inevitable conversation about death.

In addition to Loomer’s word usage within the script, she also creates each character to speak with a different choice of words. For example, Miguel’s words bring into play a childish, simple, colorful, humorous, and imaginative vocabulary. When he first addresses the audience, Miguel jokes about a big river and a big belly (9), he over exaggerates his descriptions about La Llorona and the “duendes” [“little green people”] (14, 15), and he speaks with great admiration for his father, “My father says . . .” and “A lot of my father’s stories were long” (9, 16).

Loomer has written Miguel’s parents to be storytellers that teach a lesson, each with a particular learning goal. Ana tells a story about La Llorona to teach Miguel about safety, being quiet and staying close to home (13). Although her stories utilize a scary set of words like “witch”, “killed” and “drowned,” they are well balanced with motherly words like “calmate” [“calm down”] and “I love you” (14, 19).

Luis’ stories are designed to teach Miguel about the world and instill in him a duty to work and take care of his family. His words also warn Miguel about the soldiers and give him a sense of pride to speak up for his people. Luis’ words are those of a father to a son and help to build a sense of masculinity, “But one day, m’hijo [my boy], the Poor Man’s going to put down his machete and use his arms to tell The Boot, ‘NO MORE!’ ¿Si? [Yes?].” In the following song, Luis sums up his teachings to Miguel, “Brazos para trabajar [Arms to work], Corazon para

amar [A heart to love], Semillas para plantar [Seeds to plant], Esta voz para gritar [And a voice to cry out]" (17).

Choice of Phrases

Lisa Loomer uses a great deal of repetition within her dialogue. Since repeating important lessons is a good way for children to learn, Loomer has integrated this process thoroughly. Beginning with the title, ¡Bocón!, the phrase “he’s got a big mouth” is repeated consistently throughout the script to signify getting to know Miguel. First, Miguel’s aunt and cousin introduce the phrase:

CECILIA. Ay, he’s got a big mouth –

ROSITA. ¡Bocón!

MIGUEL. Come sing!

CECILIA. Not so loud, Bocon, or the soldiers will hear you! (10-11)

When Miguel finds his voice in the Voice Picker’s net, she says, “Ay, that’s your voice? He’s got a big mouth” (31). In addition, when Miguel finds his voice and speaks to La Llorona for the first time, she replies with, “Ay, he’s got a big mouth. ¿Bocon, verdad? [Big mouth, right?]" (35). Lastly, when Miguel makes his final appeal to the audience, he calls on a girl and says, “She’s got it, senor [sir], and she’s got a BIG MOUTH! Una Bocona, si? [A big mouth, yes?]" (40).

Not only does Loomer’s repetition apply to teaching the audience and relating with Miguel, but it also helps make them laugh. Another repetitive phrase is used to tell Miguel which direction to go. Luis first redirects Miguel on their way to work the fields, “Norte, Miguel, North” (15). This direction by his father helps to make La Llorona more approachable when she too uses the phrase to redirect Miguel, twice, “Ay, por Dios – Norte, North – Alli!” [“For God’s sake, North! There!”] (24) and “Al Norte! North! Alli!” [“To the North! There!”]

(28). When Miguel finally overcomes his fears, he is able to direct himself, “NORTH!” (37).

In addition to repetition, Loomer uses grammar to create a realistic sound in the phrasing of her dialogue. For example, when Miguel first addresses the Judge, the use of ellipses helps to show fear through stuttering, “Yo vengo de . . . es un pueblito . . . I come from a small village”

(9). She was very specific in her desire for beats of silence with the use of dashes, “They say he was deaf – but he could hear the music right through the ground – like a radio” (11). Loomer uses capitalization when she wants to hear yelling or mocking, “SOLDADOS DE MI TIERRA [soldiers of my land], SOLDADOS GO TO” (12). In addition to exclamation marks, yelling is also shown by using extended lettering, “¡Ay mis hiiiiijos!” [“Oh my chiiiiildren!”] (12).

Choice of Images

A children’s play depends on good images because a younger audience is not going to follow a story based on intellectual value. To engage children, Loomer has written several images into the play that can be easily pictured. When the chorus first challenges the audience to imagine, several images of Central America are presented:

CHORUS. Imagine a land –

.....

CHORUS. Jaguars, papagallos [parrots] –

ACTOR 2. Yellow corn in the fields –

.....

ACTOR 3. ¡Oye marimba! [Listen marimba!]

ACTOR 4. ¿Quieres sandias? [You want watermelon?]

ACTOR 5. ¡Mira – Quetzal in las ceibas alli! [Look – Birds in the trees over there!]

.....

ACTOR 1. There’s war in the mountains!

ACTOR 2. Fire in the sky! (7)

Miguel reinforces the images of the land when he describes his village, “by the river they call La Ballena [The Whale] – because the river swells up sometimes like a fat green whale” (9).

Before the audience ever sees La Llorona, Miguel describes her as he thinks he sees her, “Mama! I saw her! La Llorona – right outside, alli! She was dressed all in black and she was ten feet tall – and she was floating on the air, Mama! She had a face like death, como la Calavera – Asi! [like Death – like this!] And yellow teeth like a dog – and snakes for hair” (14).

As a child might ask their parents about death, Miguel asks Luis about how people disappear, “Does the earth just open up and suck them in? Or – maybe it’s the duendes, the little green people that trick them into their caves – or one of those ships that comes down from the sky!” (15). This is a creative method Loomer has used to describe a child’s perspective of where people go when they die.

In addition to the written imagery, there is an echelon of imagination to be used by the director to bring the story to life for the audience. First in costuming, Loomer describes the chorus as campesinos or Mexican farm workers (7). Here is the opportunity to show the Mexican culture through the use of simple white pants and shirts with a touch of outlining color around the collars and wrists. Also, this same chorus is used throughout the script to represent so many other images and characters. For example, the Border of Lights will be constructed using the chorus instead of props. The vendors, villagers and guard dogs will all be portrayed by the chorus, still in their simple campesino costumes with a few added details for effect.

Throughout the dialogue, the “Bird of Freedom” is referenced several times:

- “¡Mira – Quetzal en las ceibas alli!” [“Look! Birds in the trees over there!”] (7).
- Loomer’s direction: [Kiki] “gives Miguel a magnificent red and green feather” (12).
- “The feather of the Quetzal! The Bird of Freedom . . .” (12).

- Miguel shows his father the feather and Luis replies, “The feather of the Quetzal – the Bird of Freedom! Vete – run, Miguel, show your mama – tell her it’s good luck!” (17).
- Loomer’s direction: [After losing his voice, Miguel] “takes the feather of the Quetzal from his pocket and throws it on the ground in despair” (31).
- Loomer’s direction: “Unseen by Miguel, [La Llorona] picks up the feather” (31).
- Loomer’s direction: “([La Llorona] takes the feather of the Quetzal from her rebozo and hands it to Miguel) Córrele [run], m'hijo. Fly!” (37).

The Resplendent Quetzal is a cultural symbol of freedom, and a compositional image within the dialogue of the play. Not only is the imagery of freedom used, but also the colors of the Quetzal. The belly is red, beneath the tail is white, and the body and long tail is green. These are the colors of Mexico and as a whole; they too represent freedom for the people.

One of the most important images in the script is the forest that Miguel travels through. This can easily be drawn on a flat backdrop or by the creation of a few self-standing tree cut-outs placed in various acting areas on the stage. However, to blend with the idea of using a bare stage, and the idea of using the campesino members throughout the action of the play, the forest will also be played by the chorus. In this case, they will be the living forest as mentioned in the concept statement. With a few additions of vine costuming, the living forest will be mobile and can facilitate the storytelling through movement.

In addition to the forest, the campesinos will also play the “Border of Lights.” The image of a border is normally that of a wall, but in this play, the actors will physically build the border with their bodies. This image is noted within the dialogue as the “Border of Lights” several times. However, Miguel cannot find this border. At the beginning of the play, the actors will build the border without lights. At the end of the play, the actors will bring the border to life by the use of handheld lights, creating a magical image from the dialogue of the play.

One more equally important choice of imagery is the use of an unseen force as the main cause of conflict in the action of the play. It is Loomer's choice to create the sound of the "boot" and the director's choice on how to implement the unseen antagonist of the story. The soldiers are never seen, but everyone is afraid of them. The soldier is implied by the use of sound and by the reaction of the other characters in the dialogue. The military regime is manifested in a nightmare scene where Miguel pictures the soldier as a skeleton in boots (34). He then battles and overcomes the soldier as a representation of conquering his own fear of the previous topic of "disappearing."

Choice of Peculiar Characteristics (Sentence Structure)

The most peculiar characteristic of ¡Bocón! is the use of dual language between English and Spanish. The play is written mostly in English even with the clear employment of Mexican culture. However, Lisa Loomer has written several Spanish phrases into the play with the use of immediate translation by the character's dialogue. Some examples are as follows:

- "Where are your parents? ¿Donde estan sus padres?" (9).
- "Yo vengo de . . . es un pueblito. . . . I come from a small village" (9).
- "Firecrackers! ¡Cohetes!" (10).
- "Todos los santos gordos - all the fat saints" (10).
- "¡Callate! Quiet!" (11).
- "¡Los Soldados! The soldiers!" (12).
- "¡Ay mis hiiiiijos! My children! My children!" (13).
- "Duermete con los angeles – sleep with the angels" (14).
- "Como una manzana – Like an apple" (16).
- "¿Que te pasa a ti? What's the matter with you?" (22).
- "Beans. Frijoles" (29).

- “¿La voz de un loco, si? A crazy one!” (30)
- “Brazos para trabajar – Arms to work” (40).
- “Corazon para amar – And a heart to love” (40).
- “Semillas para plantar – Seeds to plant” (40).
- “Esta voz para gritar – And a voice to cry out and sing” (40).

Sound of the Dialogue

¡Bocón! is written in prose to resemble everyday language. The dialogue is also written in narrative form with Miguel constantly addressing the audience like a tour guide through the journey of the play. This combination of prose and narration makes it easier for the young audience to follow along with the story.

It is vital to the true telling of this story that the sound of the dialogue is pronounced with a realistic Mexican accent. It is a peculiar characteristic for a white audience to hear English words with a foreign accent. However, pronunciation of the dialogue must reflect the culture for which it is written about. For the Mexican accent to sound correct, the ‘i’ in an English word must be pronounced as a long ‘ē,’ the ‘r’ must be slightly rolled, and the accent marks must be clearly followed. Other than the Spanish phrases, there are several Spanish words commonly used in English which can make or break the believability of the accent if not pronounced correctly:

- “Marimba” [mah-reem’-bah] (7).
- “Tamales” [ta-mah’-les] (10).
- “Machete” [mah-sheh’-tay] (16).
- “Los Angeles” [Lohs Ahn’-hel-us] (18).
- “Coyote” [Coy-oh’-tay] (21).

Unlike the Mexican accent used by all the other characters, the Judge must speak standard American English. Even though the courtroom scene takes place in California, the use of a Texas dialect will give the appeal of the 43rd President of the United States, George W. Bush. His improper pronunciation of the Spanish phrases will make Miguel's journey from Mexico to the United States even more obvious and realistic for the audience.

Structure of Lines and Speeches

Though a play from beginning to end is one continued story, Lisa Loomer has structured each character in the play to tell small stories within the dialogue. From the very beginning, storytelling is a constant theme in the structure of the lines and speeches of ¡Bocón! Though storytelling itself is not a structure, Loomer uses it as a form in her writing because oftentimes, the protagonist, Miguel, cannot speak back within the dialogue.

ACTOR 4. Take my story –

CHORUS. Cross the borders –

ACTOR 5. Take my hand!

CHORUS. Take my story, take my story . . . Fijate [Look], imagine . . . (8)

There are two types of structures within the storytelling that Loomer uses for her characters. When Miguel can speak, the lines in the speech are shorter for the use of dialogue between two people. This structure includes the moments when Ana tells the story of La Llorona and how she drowned her children, while giving Miguel a bath (13), and when the ladies are telling the story of Los Angeles while washing the clothes (18).

However, when Miguel cannot speak or he chooses to listen, the structures of the speeches are longer and similar to that of monologues. This form includes the following moments: Luis tells the story of Adam and how God split man into three pieces, while he works the fields with Miguel (16, 17). The Voice Keeper tells the story of how the voices lie about the

general, while trying to hypnotize Miguel (26). The Voice Picker tells a story of her vision of war (30). Finally, La Llorona summarizes Miguel's journey into a story when she is trying to encourage him to control the ending of his own story (32, 33).

Another important factor in the lines and speeches of the text is, again, the use of translation from Spanish to English. As already addressed, this repeated element dictates the dialogue throughout the script. Each character uses both languages, which makes the understanding of all moments in the play a possibility for any audience member regardless of both language and age.

Dramatic Action

Titles of the Units and Summary of the Action

- Unit 1 – Imagine
Chorus compels audience.
- Unit 2 – Capture
Border Guard orders Miguel and Miguel surrenders to Border Guard.
- Unit 3 – Where Are You From?
Judge interrogates Miguel and Miguel cowers to Judge.
- Unit 4 – Coffee Beans
Miguel acquaints Judge (audience) and Judge (audience) listens to Miguel.
- Unit 5 – The Plaza
Miguel provokes Rosita and Cecilia hushes Miguel.
- Unit 6 – No Dancing
Kiki fascinates Miguel and Miguel defends Kiki.
- Unit 7 – Mama Calls
Ana cautions Miguel and Miguel acknowledges Ana.

- Unit 8 – Bath Time
Ana frightens Miguel and Miguel begs Ana.
- Unit 9 – Face Like Death
La Llorona spooks Miguel and Miguel portrays La Llorona.
- Unit 10 – Calm Down
Miguel panics to Ana and Ana calms Miguel.
- Unit 11 – Kiki’s Gone
Luis notifies Miguel and Miguel crumbles to Luis.
- Unit 12 – People Disappearing
Miguel queries Luis and Luis stifles Miguel.
- Unit 13 – Adam’s Apple
Luis indoctrinates Miguel and Miguel relates to Luis.
- Unit 14 – No More
Luis conditions Miguel and Miguel confirms to Luis.
- Unit 15 – Los Angeles
Rosita insults Miguel and Miguel chaffs Rosita.
- Unit 16 – Ana Listens
Miguel pushes to Ana and Ana dismisses Miguel.
- Unit 17 – Parents Disappear
Ana challenges Soldiers and Soldiers capture Ana.
- Unit 18 – Go North
Cecilia steers Miguel and Miguel panics to Cecilia.
- Unit 19 – Tell Our Story
Villagers implore Miguel and Miguel acknowledges Villagers.

- Unit 20 – The Living Forest
Duende deceives Miguel and Miguel rages to Duende.
- Unit 21 – Weeping Woman
La Llorona befriends Miguel and Miguel beseeches La Llorona.
- Unit 22 – Tricked Challenge
La Llorona challenges Miguel and Miguel assents La Llorona.
- Unit 23 – Old Ladies
Miguel sidetracks Viejitas and Viejitas warn Miguel.
- Unit 24 – Voice Keeper
Voice Keeper entrances Miguel and Miguel succumbs to Voice Keeper.
- Unit 25 – Brave Challenge
Miguel spaces to La Llorona and La Llorona challenges Miguel.
- Unit 26 – Voice Picker
Voice Picker flusters Miguel and Miguel begs Voice Picker.
- Unit 27 – Because That’s War
Voice Picker allies Miguel and Miguel reassures Voice Picker.
- Unit 28 – La Llorona’s Story
Miguel grieves to La Llorona and La Llorona enlightens Miguel.
- Unit 29 – Courage Challenge
Miguel trusts La Llorona and La Llorona challenges Miguel.
- Unit 30 – La Llorona’s Lullaby
La Llorona soothes Miguel and Miguel surrenders to La Llorona.
- Unit 31 – Nightmare Battle
Calavera battles Miguel and Miguel conquers Calavera.

- Unit 32 – Going On Alone

Miguel urges La Llorona and La Llorona emboldens Miguel.

- Unit 33 – Fly North

La Llorona empowers Miguel and Miguel appreciates La Llorona.

- Unit 34 – No Room

Miguel beseeches Judge and Judge disappoints Miguel.

- Unit 35 – We’re All the Same

Miguel declares to Judge and Judge dismisses Miguel.

- Unit 36 – My Story

Miguel compels audience.

Detailed Breakdown of the Action

Unit Titles: Acting Verbs—

BOCON!

Summary of Action:

AT RISE: *The play opens with a rhythmic spoken piece—an invitation and a challenge to the audience. The actors are in simple white clothes, suggesting a chorus of campesinos. They each have two (straw) sticks which are beaten against each other, against the floor, in the air, or against the sticks of another actor, creating rhythm and movement.*

Unit 1 - Imagine

C-conjures

C-vivifies

CHORUS. Imagine a land—
 ACTOR 1. ¡Fijate, imagine!
 CHORUS. Jaguars, papagallos—
 ACTOR 2. Yellow corn in the fields—
 CHORUS. Imagine a land—¡fijate imagine!
 ACTOR 3. ¡Oye marimba!
 ACTOR 4. ¿Quieres sandías?
 ACTOR 5. ¡Mira—Quetzal en las ceibas allí!
 CHORUS. Imagine a place—WAR in the mountains!
 ACTOR 1. There's war in the mountains!
 ACTOR 2. Fire in the sky!
 CHORUS. Imagine this place—not far from here...
 ACTOR 3 (*whispered*). Fijate, imagine—

(*Faster now, imploring.*)

ACTOR 1. Cross the borders!

8

BOCÓN!

ACTOR 4. Take my story—

CHORUS. Cross the borders—

ACTOR 5. Take my hand!

CHORUS (*fading*). Take my story, take my story... Fijate, imagine...

C-compels

Chorus compels audience.

Unit 2- Capture

SCENE ONE

SCENE: Night. The stage is bare and dark. Sound of HELICOPTERS. MIGUEL enters and begins to run from a Border Guard we do not see. The CHORUS creates a border with their sticks, stopping him. As soon as he speaks, the CHORUS vanishes.

B-orders

BORDER GUARD'S VOICE (*out of breath*). Stop! That's it, kid. Now you hold it right there.

M-yields

(MIGUEL stops. It is as though a bird were being captured. One of MIGUEL's arms is lifted up, then the other, like wings. Then both are brought down and back behind him, and the chase is over.

Border Guard orders Miguel and Miguel surrenders to Border Guard.

Unit 3- Where Are You From?

The JUDGE appears behind a scrim, or he may be a shadow cast over MIGUEL, or just a voice over a microphone.)

J-inquires

JUDGE. What's your name, son?

(MIGUEL is too frightened and confused to speak.)

¡BOCÓN!

9

J- interrogates

J- probes

M- cowers

JUDGE. Where do you come from? Guatemala? Mexico? El Salvador? (*Waits.*) Who brought you here? Your parents? Where are your parents, son? (*Louder, slowly.*) ¿Sus padres? ¿Dónde estan sus padres? (*Clears throat.*) Look. I am a judge, son. How am I supposed to know where to send you back to, if I don't know where you're from? (*Faster, more insisently.*) What are you afraid of? Where are your parents? WHERE ARE YOU FROM? (*The last line echoes. The JUDGE bangs his gavel—and we hear THE BOOT sound that MIGUEL hears in his mind.*)

Judge interrogates Miguel and Miguel cowers to Judge.

Unit 4- Coffee Beans

SCENE TWO

SCENE: MIGUEL starts to tell the JUDGE his story, awkwardly at first. As he gets more comfortable, it is directed more and more to the audience.

M- acquaints

J- listens

M- mocks

M- escorts

MIGUEL. Yo vengo de...es un pueblito... I come from a small village, San Juan de La Paz, in the middle of my country... by the river they call La Ballena—because the river swells up sometimes like a fat green whale! And we—all the people there work for Don Madera, picking his coffee for him in the fields and— (*Remembers, smiles.*) My father says he can't pick his own coffee 'cause his belly is so big, he— (*Sticks belly way out.*) can't find the basket! (*Laughs at his joke—then explains it.*) To put the coffee beans in, pos... (*Embarrassed.*) Bueno, after you're done working, you could go to the Plaza—where there's always people selling... (*From off-*

Miguel acquaints Judge (Audience) and Judge (Audience) listens to Miguel.

10

¡BOCÓN!

Unit 5 - The Plaza

stage, we hear the VENDORS selling their wares, softly
beckoning MIGUEL's memory.)

V's - auction

VENDOR 1 (ROSITA) (singsong). ¡Pupusas!

VENDOR 2. ¡Bananos!

VENDOR 3. ¡Flores!

(They enter and spread out their wares—which are
glued to blankets and unfurled, as memory is unfurled,
in a swirl of color and movement.)

VENDOR 4 (CECILIA). ¡Tamales!

ROSITA. ¡Aguacates!

VENDOR 3. ¡Piñas!

ROSITA. ¡Manzanas!

VENDOR 2. ¡Aguas frescas!

(MIGUEL takes a bunch of firecrackers from his pocket—
a self-styled vendor.)

M - mimics

MIGUEL (to the plaza). Firecrackers! ¡Cohetes! ¡Para La
Fiesta de San Juan! The saints love firecrackers—that's
how they know there's a fiesta. (To the sky.) Saints—
come down from the sky, and bring a fat juicy pig for
Rosita! ¡Qué vengan a la fiesta—todos los Santos gor-
dos—all the fat saints!

M - beckons

ROSITA. Miguel!

R - chastises

MIGUEL. Come down before Rosita eats all the food in
the village!

M - provokes

CECILIA. Ay, he's got a big mouth—

C - labels

ROSITA (eating a pupusa). ¡Bocón!

R - teases

MIGUEL. Come sing!

M - invites

¡BOCÓN!

11

C-hushes

CECILIA. Not so loud, Bocón, or the soldiers will hear you!

m-ignores

(But this makes him more rambunctious—and he sings a rhythmic child's song to which he's changed the words to mock the soldiers.)

m-taunts

C-silences

MIGUEL *(sings defiantly)*.
¡CHANCA BARRANCA, HOJITOS DE LAUREL,
SOLDIERS OF MY VILLAGE—SOLDADOS DE PAPEL!

Miguel provokes
Rosita/soldiers
and Cecilia
hushes Miguel.

Unit 6- No Dancing

CECILIA. ¡Cállate! Quiet!

m-informs

MIGUEL *(to audience; still giddy)*. The soldiers didn't like us to shout or sing...

(KIKI EL LOCO enters and prepares for his ritual dance.)

m-deflates

MIGUEL *(serious now)*. Or dance.

(The tone of the scene changes, as KIKI is as much a part of the spirit world as this one.)

m-enlightens

MIGUEL. But there was an old Indian, Kiki El Loco, who used to dance all the time at fiestas—right in the plaza! They say he was deaf—but he could hear music right through the ground—like a radio!

K-fascinates

(KIKI begins to dance. It's part folk dance, part wizardry, part protest. The others watch in awe—and some fear.)

¡BOCÓN!

C-invalidates
m-defends

12

CECILIA. Mira ese Kiki El Loco—how many times have they told him, "Don't dance!"

Unit 7 - Mama Calls

MIGUEL. He's not afraid of nothing! ¡Mira—the Dance of the Quetzal! The Bird of Freedom! *(We hear the sound of THE BOOT.)* ¡Los Soldados! The soldiers!

m-warns

*(The VENDORS run off, frightened.)*A-worries
m-acknowledges
m-alertsANA *(calls from offstage)*. Miguel!MIGUEL *(calls, without moving)*. ¡Sí, ahorita vengo, Mamá! Coming! *(We hear THE BOOT, closer. Fierce whisper from MIGUEL.)* Kiki! ¡Allí vienen los soldados, Kiki! The soldiers!

K-protests

(KIKI stomps into the ground, defying the soldiers. As he dances off, he gives MIGUEL a magnificent red and green feather. THE BOOT fades.)

m-glorifies

MIGUEL *(to audience; with wonder)*. The feather of the Quetzal! The Bird of Freedom... Kiki—he danced the soldiers away. He's not afraid of nothing! *(Sings, fearless.)*

m-heckles

CHANCA BARRANCA HOJITOS DE LAUREL,
SOLDADOS DE MI TIERRA, SOLDADOS GO TO—

A-cautions

ANA *(offstage)*. Miguel! Come in now or La Llorona's gonna get you!

m-panics

MIGUEL *(terrified)*. La Llorona...!

Kiki fascinates Miguel and Miguel defends Kiki.

Ana cautions Miguel and Miguel acknowledges Ana.

¡BOCÓN!

13

Unit 8 - Bath Time

SCENE THREE

SCENE: ANA runs on and pulls MIGUEL to another part of the stage, and we are in their house. She lays their petates (mats) and blankets on the floor, then begins to wash MIGUEL in a basin, as he continues to the audience.

m - clarifies

A - manhandles

m - inquires

A - tortures

m - begs

A - immitates

m - immitates

MIGUEL. La Llorona! "The Weeping Woman." Everybody in the village says she's a witch. They say—

ANA. She killed her own children! (ANA is killing MIGUEL's ears, scrubbing.)

MIGUEL. ¿Verdad, Mamá?

ANA. They say she drowned them in the river! (She nearly drowns MIGUEL.)

MIGUEL. ¡Ay, Mamá, por favor!

ANA. And then—was she sorry! She was so sad, she's been going all over the world for hundreds of years crying— (Bloodcurdling.) "¡Ay mis hiiiiijos!"

MIGUEL (wails). "My children! My children!"

(ANA gets him under the blankets. The basin is turned over and covered with a cloth, becoming an altar.)

A - frightens

ANA (scary). And if you're outside after dark, she'll think you're one of her children—and she'll grab you and take you down to the river too! (Her tone changes completely and she's just a regular loving mom. Sweetly:) Good night, Miguel. (ANA lies down beside him and sighs, content. Then we hear, in the wind...)

Ana frightens Miguel and Miguel begs Ana.

Unit 9 - Face Like Death

LA LLORONA'S VOICE (bloodcurdling). ¡Ay mis hiiiiijos!

L - Spooks

14

¡BOCÓN!

(The altar shakes. MIGUEL jumps about three feet in the air, startled.)

m- panics
m- portrays

MIGUEL. Mamá! I saw her! La Llorona—right outside, allí! She was dressed all in black and she was ten feet tall—and she was floating on the air, Mamá! She had a face like death, como la Calavera— *(Makes a deathly face.)* Así! And yellow teeth like a dog—and snakes for hair—and she put a magnet in me— *(Hand to his heart.)* Here! And she was pulling me... Right. Down. To the river. And she was crying, "¡Ay mis hiiiijos!"

La Llorona
spooks Miguel
and Miguel
portrays La Llorona.

Unit 10- Calm Down

A- comforts
L- scares
m, A- stiffen
A- assures
A- calms

ANA *(calmly)*. Cálmate, Miguel. *(She pulls him down beside her on the mat. Shakes her head and sighs, "What a nut." She crosses herself. They go to sleep. Then...)*

LA LLORONA'S VOICE. ¡Ay, mis hiiiijos!

(The house, the mountains—the whole set shakes. ANA and MIGUEL sit straight up, crossing themselves madly.)

ANA *(trying to convince herself)*. It was just the wind, m'hijo, nada más. Duérmete con los ángeles—sleep with the angels, sí? *(She begins a lullaby.)* A la ru-ru niño, a la ru-ru ya... duérmese mi niño...

Miguel panics to
Ana and Ana
calms Miguel.

Unit 11- Kiki's Gone

(LUIS enters.)

L- notifies
m- awakens
m- crumbles

LUIS *(gravely)*. Ana— *(ANA goes to him.)* Kiki El Loco has disappeared.

(MIGUEL pops up.)

MIGUEL *(straight out)*. Kiki? He disappeared? *(Cries.)* No!

Luis notifies
Miguel and
Miguel crumbles
to Luis.

BOCÓNI

15

Unit 12- People Disappearing

SCENE FOUR

SCENE: A ROOSTER CROWS. It is dawn. MIGUEL comes D to the audience.

m-sobers

MIGUEL. A lot of people were disappearing in my village.

(LUIS sharpens his machete. ANA rolls up the blankets and prepares tortillas, patting rhythmically.)

M-queries

MIGUEL. But how do people disappear, Papá? Does the earth just open up and suck them in? Or—or maybe it's the duendes, the little green people that trick them into their caves—or one of those ships that come down from the sky!—or maybe it's the—

L-stifles

LUIS (puts a gentle hand over MIGUEL's mouth). Soldiers.

L-instructs

MIGUEL (softly). I know...

LUIS. Vámanos.

A-sanctifies

(ANA sprinkles holy water in the four corners of the house and exits. MIGUEL gets his machete and his guitar. He starts to go in the wrong direction. LUIS turns him around.)

Miguel queries
Luis and Luis
stifles Miguel.

Unit 13- Adam's Apples

L-guides

LUIS. Norte, Miguel. North. (They walk, circling the stage, to the fields.)

M-contemplates

MIGUEL. But why are the soldiers so angry with us, Papá? If the soldiers are supposed to protect us, why is everybody afraid of them?

L-disqualifies

LUIS. It's a long story.

16

¡BOCÓN!

m-appreciates

MIGUEL (*to audience*). A lot of my father's stories were long, but it was a long walk to the fields...

L-introduces

LUIS. When the earth was about your age, there was only one man. Adam.

m-interrupts

MIGUEL (*cuts in*). I know—the guy who ate the apple. And then he said, "This apple is so good I'm going to—"

L-muzzles

LUIS (*hand over MIGUEL's mouth*). "Sell it."

(A line of CAMPESINOS appear U, working the fields in a slow rhythmic movement across the stage. LUIS's story is punctuated by the sound of their machetes. D, LUIS and MIGUEL work too.)

L-indoctrinates

LUIS. Well, God didn't like Adam selling his apples, because they weren't Adam's apples.

m-jokes

MIGUEL (*laughs*). "Adam's apples—"

L-edifies

LUIS (*gives him a look*). They were the earth's apples. And God was so angry he took his machete and chopped Adam in three— (*He chops with his machete, illustrating.*)

m-relates

MIGUEL. Cómo una manzana—

L-teaches

LUIS. Like an apple, sí. And God said, "Adam—I'm going to take your head, Adam, and out of your head I'm going to make the Rich Man. Just a big head—and a pair of hands for grabbing. Then I'm going to take your arms and your back, Adam, and make the Poor Man. And the Poor Man will work the fields to put food in the Rich Man's mouth. (*Pause.*) A ver, qué falta? What's left...

m-quotes

MIGUEL. The foot! Sí! And—and God said, "Adam, I'm going to take your foot, and out of your foot I'll make..."

Luis indoctrinates
miguel and
miguel relates
to Luis.

¡BOCÓN!

17

L-vilifies

LUIS. "The soldier. And the soldier will kick the Poor Man to do the Rich Man's work forever!" (*Laughs.*) Y ya, m'hijo, that's the world. (*Beat.*) Pos, Adam forgot that he used to be one man, and all that's changed in thousands of years—is now the soldier's got a BOOT! (*Laughing.*) And a dirty one, too! ¡Y fea y cochina también!

Unit 14- No More

m-alerts

MIGUEL (*frightened*). Papá, not so loud, Papá—the soldiers will hear you, they'll think you're laughing at them!

L-conditions

LUIS (*laughing*). But I am—I am laughing at them! Big ugly boot y apestosa, smelly, también! (*Beat.*) But one day, m'hijo, the Poor Man's going to put down his machete... (*Raises his arms.*) and use his arms to tell The Boot, "NO MORE!" ¿Sí?

m-upholds

MIGUEL. Sí, Papá.

L-reinforces

LUIS. No más. Eso. Soon. A trabajar...

m-shows

MIGUEL (*takes the feather from his pocket; tentatively*). Mira, Papá—

L-acknowledges

LUIS. The feather of the Quetzal—the Bird of Freedom! Vete—run, Miguel, show your mamá—tell her it's good luck!

m-confirms

MIGUEL (*starts to run*). Sí, Papá!

LUIS (*exits, singing, chopping with his machete*).

BRAZOS PARA TRABAJAR...
CORAZÓN PARA AMAR...
SEMILLAS PARA PLANTAR...
ESTA VOZ PARA GRITAR...

Luis conditions
Miguel and
Miguel confirms
to Luis.

Unit 15- Los Angeles 18

¡BOCÓN!

(ANA, CECILIA, and ROSITA appear washing clothes and sheets in the river. The sheets billow in the wind. MIGUEL rushes to ANA.)

M-trumpets

C-redirects

R-idolizes

m-interrupts

R-insults

C-adores

R-enshrines

m-chaffs

m-shows

Unit 16- Ana Listens

C-forewarns

A-supports

C-cautions

m-pushes

A-dismisses

MIGUEL. Mira, Mamá— (But the women are busy talking.)

CECILIA (waving an envelope). Mira, Miguel, we got a letter from my daughter—

ANA. ¡En Los Angeles!

ROSITA. The City of Angels! (Incredulous.) She's got two jobs! And she eats everyday!

MIGUEL. Sí, pos— (Tries to show them the feather.) mira—

ROSITA. She said all the kids there got BIG MOUTHS—just like you. Everybody in Los Angeles makes a lot of noise!

CECILIA. They got radios in their cars, and they ride around all day in their villages playing music—

ROSITA. LOUD—so the angels can hear them in the sky! And they got radios on their heads—and telephones right in their pockets!

MIGUEL (laughs; to audience). What a nut, eh? (Tries to show ANA the feather.) Mira—Papá said—

CECILIA. Ay, you could hear your papá laughing all the way to the river. He better be careful—

ANA. He's a brave man, Cecilia.

CECILIA. Brave like Kiki El Loco. Y bocón, Ana, como you know who—

MIGUEL. Sí! Mamá, mira— (To audience.) But I never got to show her, porque...

Rosita insults Miguel and Miguel chaffs Rosita.

¡BOCÓN!

19

A-listens
m-tires

(ANA hears something in the distance and turns U, frightened.)

Miguel pushes to
Ana and Ana
dismisses Miguel.

MIGUEL. My mother wasn't listening, porque... (Pained; frightened.) My mother—she can hear a baby cry in the next village—

Unit 17- Parents Disappear

S-captures

(We hear THE BOOT, and LUIS is propelled onto the stage by the unseen soldier. His hands are pulled behind him and tied.)

A-clutches

A-begs

A-challenges

m-sickens

ANA (running to LUIS). No! ¡Déjelo por el amor de Dios! NO, YOU CAN'T TAKE HIM! NO! (We hear THE BOOT. One of ANA's arms is lifted, then the other. Then both are pulled down behind her by the invisible soldier. We should feel that a bird is being taken. The capture is the same as MIGUEL's in Scene One.)

MIGUEL (to audience, with great difficulty). And the soldiers took my mother for talking loud, too. And I wanted to scream at them, I wanted to yell— (He tries to yell—but his voice flies away in terror. We hear his "NOO-OOL" on tape, flying away, echoing, fading. MIGUEL mouths silently, wildly:) No! No!

R-observes

ROSITA (to CECILIA). His voice, Mamá—IT FLEW AWAY!

(She runs off scared. ANA and LUIS are taken off, THE BOOT sound dragging them. They recede U, facing the audience.)

A-commissions

m-suffers

ANA. Run, M'hijo, run! I love you...!
MIGUEL (mouths). No!

Ana challenges
Soldiers and
Soldiers
capture Ana.

Unit 18- Go North

20

¡BOCÓN!

C- advises

CECILIA (*grabs MIGUEL and thinks with lightning speed; urgently*). You have to run, Miguel—the soldiers will be back! They'll make you join up with them, or they'll make you disappear—

(*MIGUEL shakes his head wildly, "No!" CECILIA takes the envelope from her apron and stuffs it in his pocket.*)

C- steers

CECILIA. Here—take this. A hundred dollars my daughter sent me from Los Angeles. ¡Al norte! ¡Sí! They don't got soldiers there, they got—angels! That's where my daughter went, y tu también, that's where you'll go— (*He starts to run from her. She grabs him; frantic.*) The soldiers don't want us here, Miguel—we're not wanted in our own home! You tell the people in Los Angeles—we just want to work our land in peace! ¿M'entiendes? Speak to me, Miguel—speak! (*Finally realizing.*) ¡Ay, no, por Dios! Your voice—the soldiers scared it away!? (*Hugs him.*) It's hiding m'hijo, it's frightened. You've got to find it. Don't let the soldiers get your voice, Miguel! Don't let it disappear!

C- encourages

M- panics

(*She hugs him and runs off. MIGUEL starts to run all around the stage, through the village. The chorus appears, as VILLAGERS, offering directions as he runs by. If they can unfurl a river or cause a mountain, all the better.*)

Cecilia steers
Miguel and
Miguel panics
to Cecilia.

Unit 19- Tell our story

V- implore

VILLAGER 1. There's a forest...

VILLAGER 2. Full of dangers—

VILLAGER 3. Then a Border of Lights—

VILLAGER 1. And the City of Angels!

¡BOCÓN!

21

M-acknowledges

VILLAGER 2. Tell the people there—

VILLAGER 1 (*cries out*). We got no more angels!

VILLAGER 2 (*imploring*). Tell our story!

ALL. Tell our story ... Tell our story ... Tell our story ...

Villagers implore Miguel and Miguel acknowledges Villagers.

Unit 20-The Living Forest

SCENE FIVE

SCENE: MIGUEL runs and runs. When he stops, he's in a strange new world. The forest. All the characters here are masked. He looks around. Suddenly, he hears ...

L- frightens

LA LLORONA'S VOICE. ¡Ay, mis hiiiijos!

VOICES (*offstage, frightened*). ¡La Llorona ... La Llorona!

(MIGUEL has no idea which direction to go. He starts to go in one direction—and a REFUGEE runs by, carrying her house on her back.)

R- dissuades

REFUGEE. Not that way—the soldiers!

(He starts in another direction. A DUENDE COYOTE runs on, a short, green, fast-talking trickster.)

D-cajoles

DUENDE. Oye, going North? Need a coyote?

(MIGUEL nods. DUENDE spins him.)

D-deceives

DUENDE. Iiiiit's ... that way! (*Spins him the other way.*) Not that way—that way! (*Spins him again.*) No, not that way—THAT WAY!

m-rages

(The DUENDE runs off with his money. MIGUEL's still reeling. When he checks his money, it's gone. He tries to shout after the DUENDE, but has no voice for his rage. He tries calling his voice, summoning it with his guitar. An old WOMAN enters, making tortillas. We do not see her face. MIGUEL goes to her. Suddenly she turns, rising to her full height—ten feet tall. It's...)

Duende deceives
Miguel and
Miguel rages
to Duende

Unit 21- Weeping Woman

L-startles

LA LLORONA (wails). ¡Ay, mis hijitos! ¡Córrele!

(MIGUEL is too scared to move.)

L-scars

VOICES (offstage). La Llorona... La Llorona...!
LA LLORONA. ¡Ay, mis hijitos! Run hoooom!

(MIGUEL looks back towards home. He can't go there!)

L-terrorizes

LA LLORONA. ¡Ay, mis hijitos! ¡CÓRRELEEE!

m-denies

(MIGUEL gathers all his strength and shakes his head "no." LA LLORONA tears off her mask, incredulous. No one has ever refused to run from her. She's completely thrown. In fact, she sounds just like a regular woman.)

L-reveals

LA LLORONA. ¿Oye, tonto, qué te pasa a ti? What's the matter with you? Crazy kid—ay, ay, ay, ay, ay...

m-doubts

(MIGUEL can't believe his eyes and ears.)

L-heckles

LA LLORONA. What does it take to send you home?

(He starts to explain without words.)

m-demonstrates

¡BOCÓN!

23

L - disbelieves

L - distresses

L - wails

L - befriends

M - consoles

L - unloads

L - threatens

M - beseeches

L - realizes

LA LLORONA. You can't go home? (*Responding to his gestures.*) You'll DIE if you go home!? (*Responding to more gestures.*) The soldiers took your parents!? (*She bursts into tears. They don't call her "The Weeping Woman" for nothing. There's an elaborate ritual to her crying—a beginning, a build, then an explosion, so that each time we hear it, we know exactly what's coming, and it's increasingly comical. Sputtering through tears:*) I try to scare you kids home, so you'll be safe from the soldiers. (*Incredulous.*) Now you're too scared to go home—'cause there are soldiers there too!?

(MIGUEL gestures, "Please stop crying.")

LA LLORONA. ¿Qué? You think it's easy going all over the world crying— (*Wails.*) "¡Ay, mis hiiiijos!" (*Beat; regular gal.*) Ay, it hurts. My throat's been killing me for a century. I'm up all night scaring children into their houses—I haven't had a good night's sleep in four hundred years! Not since the Conquistadores. Well, who else is gonna do it, eh? (*Waits.*) Oye, say something already or— (*This usually gets 'em.*) I'll drown you in the river!

(MIGUEL mimes "I've lost my voice!")

LA LLORONA. You've lost your voice?

(*He gestures about the soldiers.*)

LA LLORONA. The soldiers ... scared it away?

La Llorona
befriends Miguel
and Miguel
beseeches La Llorona

Tricked
Unit 22-Challenge

(He nods. She starts the build to tears—then stops abruptly mid-wail.)

L-Contemplates

LA LLORONA. No. There's no time. *(Thinks out loud.)* You can't go home... You've got to find your voice—*(Tentative.)* Pues, maybe I could help him... *(The thought terrifies her. After all, she's gone alone for hundreds of years. She paces; to herself.)* Ay, no... Pues, sí... Pues, no... Pues, sí... Pues—just till he finds his voice? Okay. *(Goes to him.)* Óyeme bien. The voices are trapped. Locked up in the Palace of the General. No one can get in. There's a gate of iron—high as the sky. And wild dogs, with teeth as sharp as razors. But the most dangerous of all is the Voice Keeper. He will trick you and trick you—till you forget why you came. Pues—you must not listen to him!

L-describes

M-assures

(MIGUEL gestures, "Not me.")

L-challenges

LA LLORONA. Not you, good. Apúrete, pues! And be careful! Show me you can't be tricked and I'll lead you to the Border of Lights!

M-assents

(MIGUEL starts to go in the wrong direction. She turns him around.)

L-redirects

LA LLORONA. ¡Ay, por Dios—Norte, North—all!

(She runs off. MIGUEL starts to walk, calling his voice tentatively with his guitar. Two VIEJITAS with creaky voices enter arguing.)

LaLlorona challenges Miguel and Miguel assents LaLlorona.

Unit 23- Old Ladies

BOCÓNI

25

V¹-directsV²-argues

m-sidetracks

V¹-discouragesV^{1,2}-warn

VIEJITA 1. Over that fence, mujer, under the volcano...

VIEJITA 2. No, mujer, in the general's garden—that's where I've heard the voices...

VIEJITA 1 (noticing MIGUEL). Why is he playing that guitar for? Dangerous! ¡Peligroso!

VIEJITA 2. He's calling his voice, mujer!

VIEJITA 1. Con la guitarra, mujer? Muy loco! (To MIGUEL) You'll never get behind that gate—

VIEJITA 2. But if you do—

BOTH. Watch out for the dogs!

VIEJITA 1. Los perros, sí!

(They go off laughing, howling like dogs. MIGUEL arrives at the palace. He bangs on the iron gate so hard, he hurts his hand. The VOICE KEEPER appears with a metal box full of voices. And two huge guard dogs, one red, one blue.)

Miguel sidetracks
Viejitas and
Viejitas warn
Miguel.

Unit 24- Voice keeper

m-disturbs

VK-hushes

m-aggravates

VK-diverts

m-maddens

VK-disregards

VK-greets

VOICE KEEPER (smooth as silk). Why all the noise, hermano? The general is sleeping. Sssshhh!

(MIGUEL bangs on the gate.)

VOICE KEEPER. ¡No, no, hermano! You don't want your voice. They're nothing but trouble!

(MIGUEL keeps trying to get through.)

VOICE KEEPER. That's why we keep them locked up—(Pats box.) in here. The loud ones. The ones that talk too much. (Bows.) I'm the Voice Keeper. I keep things nice and quiet. For the general.

(He salutes in the direction of the palace. MIGUEL bursts through the palace gate. The dogs growl. The VOICE KEEPER tries to seduce MIGUEL with his words.)

VK-entices

VOICE KEEPER. The voices lie, hermano... They tell stories about the general. They get together, one voice starts in—and before you know it, every one of them has an opinion. There's a racket in the garden. The general can't sleep.

M-drives

(MIGUEL tries to get the box. The VOICE KEEPER sidesteps, doing flamenco.)

VK-mocks

VOICE KEEPER. Always complaining...crying "I'm hungry!" Whining, "It's not fair!" Well, that's not our fault. We didn't make the world!

VK-averts

M-forces

(MIGUEL manages to get the box open for a moment. A MURMUR OF VOICES flies out. The KEEPER closes the lid.)

VK-insults

VOICE KEEPER *(in a rage)*. ¡Infeliz! *(Quickly smiles.)* Óyeme, hermano, the voices are happy now...content. Listen for yourself—

VK-persuades

M-listens

(MIGUEL listens. He hears silence.)

VK-entrances

VOICE KEEPER. No more shouting, no more tears... A kinder, gentler garden. *(He takes a shiny medal coin from his sash and starts to hypnotize MIGUEL.)* You don't want your voice, hermano. You don't want to tell

¡BOCÓN!

27

bad stories about the general's soldiers... Promise? (*He is inadvertently hypnotizing the dogs too.*) The general loves you, hermanito! You're a good boy... A quiet boy... Good. ¿Sí?

VK- charms
m- succumbs

Voice Keeper
entrances Miguel
and Miguel
succumbs to
Voice Keeper.

Brave
Unit 25- challenge

(*He teaches MIGUEL a gesture—a "ssshhhh" and a thumbs-up. MIGUEL repeats the gesture, like a dazed, smiling Moonie. The KEEPER waves and gestures, exiting. The good Moonie waves and gestures.*)

LA LLORONA enters. MIGUEL repeats the gesture to her, smiling dumbly.)

L- disbelieves

LA LLORONA ("Oh for God's sake"). ¿Ay mis hijos, qué te pasa a ti? Ay, ay, ay, ay, ay... You give up your fight? For a pretty speech and a smile?

m- spaces

(MIGUEL smiles and does the gesture.)

L- catechises

LA LLORONA. And what will it be like when the whole world is silent? Will you miss the voice of your guitar? The song of the wind—the rain? The sound of your own voice telling the soldier, "¡No! ¿No más"?

m- spaces

(MIGUEL smiles and gestures, thumbs-up, again.)

L- cries

LA LLORONA. No!? (*She starts to cry. It builds and builds. But again, she catches herself mid-wall.*) No. There's no time. (*Her crying has broken the spell, but good. MIGUEL is MIGUEL. The dogs have awakened as well. Suddenly she hears something.*) Listen! (*He looks at her like she's nuts. She puts her hands to his ears and*

m- awakens

28

¡BOCÓN!

we hear A MURMUR OF VOICES.) In the wind... the voices are flying away! They're frightened... They're hiding... (*Listens.*) At the edge of the earth? No— (*Listens again.*) The Edge of the Sea! (*We hear THE BOOT, faintly.*) The soldiers! You've got to find your voice before the soldiers do! Don't let them scare you! (*The dogs growl. She growls back and they run off.*) Oye—show me you can be brave and I'll lead you to the Border of Lights! Apúrete—to the Edge of the Seaaaa!

L-challenges

L-redirects

(*He starts to go in the wrong direction. She turns him around.*)

Miguel spaces
to LaLlorona
and LaLlorona
challenges Miguel.

Init 2b-Voice Picker

LA LLORONA. ¡Al Nortel North! ¡Allí!

(*She calls up THE OCEAN, and leaves. We hear WAVES. MIGUEL plays his guitar, calling his voice. Instead, he catches a song.*)

VP-chants

VOICE PICKER (*offstage, singing*).

NONATZIN IH CAUCNIMQUIZ NOTLE CUILPAN
XINECHTOCA...

(*The VOICE PICKER comes on, caught in, and dragging a large net filled with seaweed, driftwood and shells. She speaks partly to MIGUEL, partly to herself, partly to her shells.*)

VP-unnerves

VP-cautions

VP-inquires

VP-clarifies

VP-brags

VOICE PICKER. Sigue, play—I like the old songs... (*Laughs.*) Don't tell the soldiers! (*Searching the stage.*) You heard any voices by here? (*Whispers.*) In the shells—that's where they like to hide. I got a sack full

¡BOCÓN!

29

VP-gripes

already, but the soldiers won't be happy till I got 'em all. Greedy. And what do they pay me? Beans. (*Laughs crazily.*) Frijoles, sí. Maybe a tortilla.

M-investigates

(MIGUEL follows her, curious.)

VP-flusters

VOICE PICKER (*to her net*). Ay, break the back of an old woman. (*Yells at MIGUEL.*) Pos, what else am I gonna do? Find another husband to bring home the frijoles? I had three husbands! (*Rustles her net.*) Dragged off to the wars, all of 'em! Now I got shells. (*Takes one from pocket.*) This one I'm keeping, eh? Listen...

VP-shares

(*From the shell we hear the voice of AN AMOROUS MAN. The shell lights up when it speaks.*)

S-seduces

VOICE IN SHELL. Ay, mi amor, chula, preciosa, I adore you my love, I want to...

VP-protects

VOICE PICKER (*puts shell back fast*). Don't listen to that. You're too young.

M-scrunches

(MIGUEL dives into the net of shells, looking for his voice.)

VP-prohibits

VOICE PICKER. Oye—stop that! What are you doing? Muchacho feo, mocoso—

M-begs

(MIGUEL mimes, "I'm looking for my voice!")

Unit 27- Because
That's War

VOICE PICKER. You're looking for your voice? Why didn't you say so? Maybe I'll help you... (*Beat; wary.*) Wait a minute—there's a war out there. Which side are

Voice Picker
flusters Miguel
and Miguel
begs Voice Picker.

VP-interrogates

VP-jeers

you on—our side or their side? (*MIGUEL doesn't know.*)
 What do you mean, you don't know? Muchacho es-
 tupido, tonto... On our side, we look like us, and on
 their side, they look like them!

*(If she has a mask on the back of her head just like the
 one on the front, maybe in a different color, she can
 make her crazy point, if not clearer, crazier.)*

VP-heralds

VOICE PICKER. And even if they look like us—they
 dress like them, and they pray like them, and they dance
 like them, and they EAT like them, and we HATE them
 like them—BECAUSE THAT'S WAR!

m-reassures

(*MIGUEL mimes, "I'm like you!" "I'm like you!"*)

VP-allies

VOICE PICKER (*laughs; arm around him*). You're like
 me, eh? Good. Good boy... (*Under her breath.*) Y
 chulo, y precioso también... (*Holds out net.*) Okay. But
 don't tell the soldiers— (*In case there are soldiers
 around, she pretends she's being robbed.*) Ay, steal from
 an old woman, aaaah! (*Sotto; to MIGUEL.*) Just one, eh?

m-discovers

(*He picks up a shell—and out flies his voice.*)

mv-taunts

MIGUEL'S VOICE (*on tape*).

CHANCA BARRANCA, HOJITOS DE LAUREL,
 SOLDADOS DE MI TIERRA,
 SOLDADOS GO TO—

VP-kids

VOICE PICKER (*laughs wildly*). ¿La voz de un loco, sí? A
 crazy one!

BOCÓNI

31

(MIGUEL holds the shell in the air, thrilled. He tips it and tries to pour the voice down his throat.)

VP-warns

VOICE PICKER. Ay, that's your voice? *(To herself.)* He's got a big mouth— *(Suddenly we hear THE BOOT.)* The soldiers! Don't tell the soldiers where you got it! *(Running off.)* Don't say a woooooord!

Voice Picker
allies Miguel
and Miguel
reassures Voice Picker.

Unit 28- La Llorona's Story

(She's gone. We hear THE BOOT—and MIGUEL is so frightened, he throws the shell in the air. He dives for it as it falls—but he misses, and the shell shatters on the ground. He tries to catch his voice, but it's flying away, fading. THE BOOT retreats. Silence.)

m-grieves

MIGUEL is alone. NIGHT—which could be an actor in black—turns the stage dark. MIGUEL cries, but hears no sound. He touches his cheeks...no tears. He takes the feather of the Quetzal from his pocket and throws it on the ground in despair. Then he plays a line of ANA's lullaby on his guitar to comfort himself.

LA LLORONA enters U, unseen by MIGUEL. She picks up the feather and tucks it in her rebozo. MIGUEL stops playing. It's too painful to remember his mother.)

L-recalls

LA LLORONA. Don't stop. That's a pretty tune. I remember I used to sing it to my own children. After a story...

(He looks at her, amazed.)

L-defends

LA LLORONA. What? ¿Qué? You think I can't tell a story?

32

¡BOCÓN!

(He shakes his head, "no.")

L-delays

LA LLORONA. Pues, it's been a long time...three or four hundred years... *(She'd like to comfort him, but she's been scaring people so long, she's afraid herself now to get close.)* Bueno. Eh... Once upon a time... That's how they start, sí?

(He shrugs and walks away.)

L-narrates

LA LLORONA. Well, anyway, once upon a time, there was a boy who lost his voice. And he went aaaall the way to the Gate of the General—and he was very stu—*(Catches herself.)* very brave—but still he couldn't find it. So he went to the Edge of the Sea—and he found his voice! But the soldiers came, and the boy was very scar—

M-disagrees

(MIGUEL shakes his head, "no" on "scared.")

L-clarifies

LA LLORONA *(corrects herself)*. Very brave... But his voice got scared and flew away. And the boy was very sad, and he cried.

M-pouts

(MIGUEL is very insulted.)

L-enlightens

LA LLORONA *(exasperated)*. All right, he *almost* cried. And it was a good thing he didn't, because his voice wasn't lost—it was just trapped somewhere—caught like a bird, waiting for the boy to set it free.

Miguel grieves
to Lallorona
and Lallorona
enlightens Miguel.

¡BOCÓN!

33

Unit 29- *Courage*
Challenge

(She gets up and starts to leave. He grabs her leg as if to say, "Wait—what then?")

L-edifies

LA LLORONA. Well, what do you think happened? He kept looking—porque—who can live without a voice in this world? Without a voice, you have no story. No one knows where you come from, why you're here. Without a voice, you disappear! Is that what you want?

M-trusts

(He shakes his head, "no.")

L-dares

LA LLORONA. Okay, it's your story. You find your voice and you tell me how it ends.

M-wonders

(MIGUEL gestures, "But where do I look?")

L-challenges

LA LLORONA. You must look where you're most scared to go. Even in your darkest dreams. (Starts to leave again.) Oye, show me you have the courage to dream... and I'll lead you to the Border of Lights!

Unit 30- *La Llorona's*
Lullaby

(He lies down and tries to dream. But he can't sleep.)

Miguel trusts
La Llorona and
La Llorona
challenges Miguel.

M-tosses

LA LLORONA (throws up her hands). Oh—now he wants a lullaby! Mira, I haven't sung in a couple of hundred years... (Sighs.) Okay. (She clears her throat and starts to sing "La Llorona," the sad song men have sung about her for centuries.)

L-disclaims

DICEN QUE NO TENGO DUELO, LLORONA,
PORQUE NO ME VEN LLORAR,
DICEN QUE NO TENGO DUELO, LLORONA,
PORQUE NO ME VEN LLORAR—

L-soothes

M-surrenders

34

¡BOCÓN!

(In the wind, THE VOICES join in.)

LA LLORONA & VOICES.

HAY MUERTOS QUE NO HACEN RUIDO, LLORONA,
Y ES MÁS GRANDE SU PENA...

L-compels

LA LLORONA *(tiptoes away)*. Go now, m'hijo, to your
dreams...

m-dozes

(MIGUEL sleeps. ANA enters U in his dream.)

A-eases

ANA *(sings)*.

A LA RU-RU, NIÑO, A LA RU-RU YA...

(LUIS enters, puts down his machete and joins ANA.)

La llorona soothes
Miguel and Miguel
surrenders to
La llorona.

Unit 31- Nightmare
Battle

LUIS & ANA *(singing)*.

DUÉRMEME MI NIÑO...

C-terrorizes

*(A Military Calavera comes up out of the earth, dancing
to the lullaby. He's a skeleton in an army jacket and
giant boots. He puts a hand over MIGUEL's PARENTS'
mouths to silence them. MIGUEL runs to stop him. La
Calavera turns on MIGUEL with his machete.)*

m-charges

C-threatens

ANA. ¡No! ¡Déjelo por el amor de Dios!

A-begs

*(MIGUEL grabs a branch and he and La Calavera duel.
La Calavera is winning. Just as La Calavera is about to
strike a final blow—just as MIGUEL's PARENTS are
about to disappear—MIGUEL finds his voice! Pulls it
up out of the depths of his own being and sets it free.)*

m-defends

C-battles

¡BOCÓN!

35

m-conquers

MIGUEL. NO! NO, YOU CAN'T TAKE US! NO, YOU CAN'T STOP US! NO MÁS!

(The fight resumes, and MIGUEL wins! La Calavera goes back down under the earth. MIGUEL's PARENTS raise their arms in slow motion in exaltation. LA LLORONA runs on and shakes MIGUEL, and his PARENTS recede, triumphant.)

L-rouses

LA LLORONA. Wake up now—despiértate, Miguel!

(He comes out of his dream, talking a mile a minute.)

m-overcomes

MIGUEL. I did it! ¡Yo gané! ¡Tengo mi voz! My voice! *(Spins LA LLORONA.)* ¡Chanca barranca hojitos de laurel! Vámanos—apúrete—to the City of Angels. Got to tell the people there—we can stop the soldiers! Got to tell our story *loud*—so the angels can hear it in the sky!

LA LLORONA. Ay, he's got a big mouth. ¡Bocón, verdad?

L-kids

m-recalls

MIGUEL. ¡Bocón! ¡Sí! Ay, what did they tell me? Which way? There's a forest—and then a border. The Border of...

(He's shown her he has the courage to dream. With the wave of an arm, she shows him the Border of Lights. In fact, the entire D area fills with light.)

m-invites

MIGUEL. The Border of Lights! Ay, look at all those lights! ¡Vámanos! Let's go! *(There is a pause.)*

LA LLORONA *(sadly)*. I can't go with you, Miguel. I can't cross this border.

Unit 32- Going On Alone

L-disappoints

Calavera battles Miguel and Miguel conquers Calavera.

36

¡BOCÓN!

m-urges
L-inspirits
L-sidesteps
m-persuades
L-validates

m-restrains
L-emboldens
m-admits

Unit 33- Fly North

L-reminds

A-cautions

m-remembers

MIGUEL. ¿Cómo qué no? You can do anything!

LA LLORONA. They don't believe in me up there. (*Beat.*)
The only way I can cross is in your heart. (*Practical.*)

Besides, I got children to scare all over the continent—

MIGUEL. No lo creo, I don't think you want to scare children—

LA LLORONA. Pues, it's a lousy job, m'hijo, but somebody's got to do it—so they'll run in their houses and be safe from the soldiers! En Guatemala, y El Salvador... y ahora Chiapas, Mexico— (*Sighs; rattles off.*) Y Bosnia, y Ireland, y Rwanda...MIGUEL (*takes a few steps away*). Pos, I'm not going to cry—

LA LLORONA. Mira, do the clouds say, "I'm not going to rain"?

MIGUEL (*crying, for the first time in his journey*). I don't want to go alone.LA LLORONA (*nods, thinks*). Pues... listen...(*He listens hard. In the wind, he hears...*)

ANA'S VOICE. Miguel! Come in now, or La Llorona's gonna get you!

(MIGUEL and LA LLORONA smile.)

MIGUEL. Mamá—

LA LLORONA. Remember...

(*He listens again and hears...*)

Miguel urges
La Llorona and
La Llorona
emboldens
Miguel.

¡BOCÓN!

37

L-conditions

M-remembers

L-uplifts

L-empowers

M-appreciates

L-thanks

L-commissions

M-advances

LUIS'S VOICE. But one day, m'hijo, the Poor Man will raise his arms and tell The Boot, "¡No más!" "No more!"

MIGUEL. Papá!

LA LLORONA. Take them with you. Remember. Like I remember my own children. Porque, when we remember, we keep them alive...and free. Go now. Tell your story.

MIGUEL. Gracias.

LA LLORONA. No, m'hijo, gracias a ti—

MIGUEL. No, pos, a usted gracias—

LA LLORONA. No, no, gracias a ti—

MIGUEL. No, digo, a usted gra—

LA LLORONA *(starts to cry—but catches herself)*. No. There's no time. *(She takes the feather of the Quetzal from her rebozo and hands it to MIGUEL.)* Córrele, m'hijo. Fly!

(Slowly she recedes U, her feet never touching the ground. MIGUEL turns to the Border of Lights and gets it right this time.)

MIGUEL. NORTH!

(He raises his arms in exaltation and, in slow motion, starts to cross the border. We hear the sound of HELICOPTERS. His body goes from exaltation to fear. He starts to run. The CHORUS runs on with their sticks, making the border, as in Scene One.)

LaLlorona
empowers Miguel
and Miguel
appreciates
LaLlorona.

Unit 34- No Room

38

[BOCÓN]

SCENE SIX

SCENE: *There is a light change to indicate that we are back in the courtroom where we began. (If the JUDGE appeared behind the scrim in Scene One, he will reappear.) We hear the sound of the GAVEL.*

M- concludes

J- disbelieves

MIGUEL (*still out of breath*). And then—and then, señor—a man in a uniform caught me—and took me here.

JUDGE (*chuckles*). Well. That's quite a story. I've got to hand it to you, son, you kids have some pretty wild imaginations. Things you kids come up with...

(MIGUEL touches the feather of the Quetzal, the rebozo LA LLORONA gave him—both quite real.)

M- beseeches

J- calculates

M- pleads

J- disappoints

MIGUEL. Señor—Judge, digo—are you going to send me back? (*A pause.*)

JUDGE (*sighs*). Well, son... thing is, we just don't have a whole lot of room. No room in the playgrounds, no room in the schools...

MIGUEL. But the Border of Lights—it's so bright, it—it puts a magnet in you—

JUDGE. We're turning the lights down, son. Light's expensive—

MIGUEL. Wait! Just—one question, por favor—

JUDGE (*very patiently*). Yes?

(*We hear an echo of the JUDGE's first questions to MIGUEL, "Where do you come from? Where are your parents? Where are you from?"*)

Miguel beseeches
Judge and
Judge disappoints
Miguel.

Unit 35- We're All the Same

M- interrupts

J- permits

¡BOCÓN!

39

m-inquires

J-replies

J-boasts

m-connects

J-sidesteps

m-professes

J-apologizes

m-protests

J-objects

m-declares

J-appraises

m-demeurs

J-dismisses

m-proclaims

MIGUEL. Judge... *(Simply.)* Where are you from?JUDGE *(chuckles; awkward)*. Well, uh...I'm from right here, son. And my parents are from right here, too. And their parents came when they were just children. *(Proud.)* Came from halfway across the world!MIGUEL *(softly)*. Like me? *(Pause.)*JUDGE *(caught)*. Well...uhm...uh...

MIGUEL. If you send me home, I'll just come back again. I'm not going to disappear.

JUDGE. I'm sorry, son. *(He bangs his GAVEL. We hear the echo of THE BOOT sound that MIGUEL hears in his mind.)*MIGUEL. No! *(MIGUEL stomps into the ground in protest—and up comes a strain of KIKI'S MUSIC.)*

JUDGE. What did you say?

(MIGUEL stomps again—more MUSIC.)

MIGUEL. Kiki—right through the ground like a radio!

*(KIKI appears behind the scrim, dancing.)*JUDGE *(muttering)*. Kid's loco!*(In front of the scrim, MIGUEL does a few steps of KIKI's dance.)*

MIGUEL. The music—you heard it didn't you?

JUDGE. Nope—

MIGUEL. It followed me! It flew across the border! You can't stop it, señor—it's right here—in my story! And my story's spreading! It's catching— *(Points to girl in*

40

¡BOCÓN!

audience.) She's got it, señor, and she's got a BIG MOUTH! *(To girl.)* ¿Una Bocón, sí? She's going to tell it on the buses, so it rides all over the city! Tell it loud so the ANGELS can hear it! And then— *(We hear the WIND, and in the wind.)*

LA LLORONA'S VOICE. ¡Ay, mis hiiiijos! *(LA LLORONA laughs.)*

MIGUEL. My story's in the wind! *(Yearning.)* It's flying home, Mamá! It's in the plaza and in the fields! It's in the big head of the Rich Man. It's in the arms of the Poor Man, Papá! And he's putting down his machete and he's telling the soldier, "¡No Más!" "No More!" And he's singing... *(MIGUEL sings LUIS's song, translating for the people in his new village.)*

¡BRAZOS PARA TRABAJAR—
(Spoken.) Arms to work, eh Papá?
(Sung.)

CORAZÓN PARA AMAR—
(Spoken.) And a heart to love...
(Sung.)

SEMILLAS PARA PLANTAR—
(Spoken.) Seeds to plant—
(Sung.)

ESTA VOZ PARA GRITAR!
(Spoken.) And a voice to cry out and sing—

(The CHORUS comes on and sings the entire song, upbeat now, with MIGUEL, ending with...)

ALL *(singing).*

¡CANTA VERSO A VERSO,
Y BAILA PASO A PASO,

Miguel declares to
Judge and Judge
dismisses Miguel.

L - eavesdrops

Unit 36 - My Story

M - trumpets

¡BOCÓN!

41

OYE MI BOCÓN—
EL CANTO VOLARÁ!

(The CHORUS finishes with a rhythmic triumphant beating of their sticks. Then...)

CHORUS. ¡Fijate, imagine!

END OF PLAY

Miguel compels Audience.

M-Compels

Characters

Miguel:

Desire: Throughout his journey, Miguel wants to find his voice.

In order to make this happen, he has to find the courage to face his fears. By doing so, Miguel can tell the story of his people. Besides the desire to be heard and respected, Miguel wants his parents back. However, he does not get them back. Instead, he learns that he can keep their story alive by remembering them and telling his own story. Miguel wants to make his father proud by standing up to the soldiers.

Will: Miguel has an undiscovered strong will.

Miguel must first discover his will and then build upon its strengths through trial and error. When Miguel loses his parents, his will is very limited by his age and lack of experience. He does only what he is told and he gets easily tricked and confused. In his mind, he is just a child without a voice who believes that only adults can make a difference, but this is changeable. Through the help of La Llorona, he accepts challenges that test his personal will. First, he compromises and he is tricked. Next, he is scared by the soldiers. Finally, with the memory of his parents, he finds his strong will deep inside himself to stand up against his fears.

Moral Stance: Miguel is a good boy.

The only wrong doing he does is to taunt the soldiers and tease his cousin. People believe he talks too much, but he is not rude. Miguel obeys his mother and father, he does not interrupt the grown-ups, and he is a hard worker. Miguel is an honest and respectful kid trying to find his own way in the world.

Decorum: Miguel reflects an average boy on the brink of maturity.

He is awkward and squeaky. Miguel speaks too loud and very fast paced. He slouches when he stands and when he sits. His energy level is so high that he is constantly moving and

twitching. Miguel is Mexican with shaggy dark brown hair and brown skin. His family is poor and his clothes fit awkwardly. Some items are too big and he has outgrown others. His hands and feet are dirty from work and play. As the play advances, Miguel comes closer to finding his voice and therefore, finding his maturity. His posture and physicality will mature as his character develops.

Summary List of Adjectives:

Miguel is boyish, talkative, curious, engaging, awkward, obedient, frightened, and spirited

Initial Character-Mood-Intensity:

	<u>Scene 1</u>	<u>Scene 2</u>	<u>Scene 3</u>	<u>Scene 4</u>	<u>Scene5</u>	<u>Scene 6</u>
<u>Heartbeat:</u>	<u>very fast</u>	<u>fast</u>	<u>fast</u>	<u>slow</u>	<u>very fast</u>	<u>medium</u>
<u>Perspiration:</u>	<u>heavy</u>	<u>mild</u>	<u>lite</u>	<u>none</u>	<u>heavy</u>	<u>lite</u>
<u>Stomach:</u>	<u>nausea</u>	<u>nervous</u>	<u>full</u>	<u>hungry</u>	<u>scared</u>	<u>regular</u>
<u>Muscle:</u>	<u>very tight</u>	<u>tight</u>	<u>pinpointed</u>	<u>loose</u>	<u>tight</u>	<u>loose</u>
<u>Breathing:</u>	<u>very fast</u>	<u>fast</u>	<u>medium</u>	<u>slow</u>	<u>fast</u>	<u>medium</u>
	<u>Shallow</u>	<u>deep</u>	<u>shallow</u>	<u>regular</u>	<u>shallow</u>	<u>regular</u>

La Llorona:

Desire: La Llorona desires Miguel's safe arrival at the border; safety for all the children from the cruelty of the soldiers.

Since La Llorona has been scaring children into their homes for over 400 years, she really desires a good night's rest. However, she is destined to walk the earth because she drowned her own children in the river. La Llorona desires to keep the children of the world safe because she is no longer able to help her own children. She wants closeness with children, but is afraid to hurt them like she did her own children. La Llorona mostly desires to see Miguel find his voice because she took away the voice of her own children.

Will: La Llorona has a relentless will.

Both by choice and by a haunting, unforgiving past, La Llorona is driven by the memory of her own children. She cries every day, but when it comes to helping Miguel, she fights to control her tears.

Moral Stance: La Llorona committed the ultimate evil act, but is looking for salvation.

The myth of La Llorona makes her out to be a terrible murderous mother. Out of jealousy of her husband, she dragged her children down to the river and drowned them. Now she walks the earth in search of her children and weeping for what she has done (Castro 152). In the play, La Llorona has a moral obligation to save all children from the dangers of the soldiers to somehow make up for what she did to her own children. Although she has an evil past, she is a morally good character through the intentions of her current actions.

Decorum: La Llorona is a haunting spirit who does not fit society's social norms.

La Llorona is associated with the river and the forest. Although her soul is very old, she physically dies as a young mother. She has long flowing hair and pale, clammy skin. Her dress is a reflection of earth and water. When she scares children, she appears to be very ugly and tall, but under her mask, she is a beautiful young woman. She walks with a limp and has a creepy wailing voice. When La Llorona befriends Miguel, she appears very normal. Her voice, her stance and her color take on a friendly, more natural appearance.

Summary List of Adjectives:

La Llorona is frightening, encouraging, humorous, tall, misunderstood, and a bit crazy.

Initial Character-Mood-Intensity:

	<u>Scene 5:</u>	<u>Units 20-22</u>	<u>Unit 25</u>	<u>Units 28-29</u>	<u>Units 31-33</u>
<u>Heartbeat:</u>		medium	fast	slow	fast
<u>Perspiration:</u>		medium	medium	none	medium
<u>Stomach:</u>		knotted	empty	nervous	nervous

<u>Muscle:</u>	<u>increasing tension</u>	<u>relaxed</u>	<u>loose</u>	<u>tight to loose</u>
<u>Breathing:</u>	<u>medium</u>	<u>fast</u>	<u>slow</u>	<u>fast</u>
	<u>deep</u>	<u>deep</u>	<u>deep</u>	<u>deep</u>

Ana:

Desire: Ana desires peace and safety for her family.

Will: Ana has a strong will both as a mother and a wife.

Moral Stance: Ana is a God fearing mother who puts her family first.

Decorum: She is well kept in her physical appearance and very well mannered.

Ana has long flowing dark hair which establishes her role in society as a mature woman. She is thin from her sacrifice of food to her child and husband. The women of her village wear skirts and Ana wears an apron to keep it clean from her constant work around the house. She does the cooking, cleaning and takes care of the children. She is well respected in her community even though her son is the “big mouth” among the youth. Ana is strong in her discipline of Miguel as well as generous with her affection. She is a story teller and can take on other personalities in her narratives, including crazy and creepy. Ana walks with her head held high, though she is lovingly supportive and submissive to her husband.

Summary List of Adjectives: Motherly, fearless, loving, and patient.

Initial Character-Mood-Intensity:

	<u>Scene 2</u>	<u>Scene 3</u>	<u>Scene 4</u>
<u>Heartbeat:</u>	<u>medium</u>	<u>fast</u>	<u>very fast</u>
<u>Perspiration:</u>	<u>light</u>	<u>heavy</u>	<u>very heavy</u>
<u>Stomach:</u>	<u>knotted</u>	<u>flipped</u>	<u>painful</u>
<u>Muscle:</u>	<u>clenched</u>	<u>tight</u>	<u>super clenched</u>
<u>Breathing:</u>	<u>slow</u>	<u>slow</u>	<u>fast</u>
	<u>deep</u>	<u>deep</u>	<u>shallow</u>

Luis:

Desire: Luis desires to take care of his family by working hard in the fields.

Will: Luis' will is tough and unbroken despite the suppression from the soldiers.

Moral Stance: Like Ana, Luis is a God fearing man who puts his family above himself.

Decorum: Like his son, Luis is loud and outspoken. He is also dirty from his hard work.

Luis is young at heart, but old in his wisdom and experience. He walks with pride though his back hurts from working in the fields. Luis is slow spoken, but clearly understood. Like his wife, he is a storyteller and desires to pass on his knowledge to Miguel through his tales. He loves his family and will sacrifice his own life for their safety and welfare. Despite the heat and humidity, Luis wears pants, long sleeves and a hat to protect his skin from the daily exposure to the sun. He is a well respected man and a leader among the workers.

Summary List of Adjectives: Hard working, sturdy, devoted, and forthright.

Initial Character-Mood-Intensity:

	<u>Scene 3</u>	<u>Scene 4: Beginning</u>	<u>Scene4: Ending</u>
<u>Heartbeat:</u>	<u>fast</u>	<u>slow</u>	<u>very fast</u>
<u>Perspiration:</u>	<u>heavy</u>	<u>light</u>	<u>very heavy</u>
<u>Stomach:</u>	<u>knotted</u>	<u>full</u>	<u>anguish</u>
<u>Muscle:</u>	<u>tense</u>	<u>relaxed</u>	<u>clenched</u>
<u>Breathing:</u>	<u>fast</u>	<u>slow</u>	<u>very fast</u>
	<u>deep</u>	<u>deep</u>	<u>shallow</u>

Judge:

Desire: The Judge desires to uphold the law by sending Miguel back to Mexico.

Will: The Judge has an unwavering will.

Moral Stance: The Judge is a law abiding citizen who does what is constitutionally right.

Decorum: The Judge is dressed in his robe with a white wig, and he is well spoken.

The Judge is educated and speaks clearly and assertively. He is middle-aged with salt and pepper hair. He wears glasses to read all the documents that pass through his desk. The Judge is frustrated with his work because it has become repetitive and thankless. In addition to penalizing criminals, he also has to punish good people in order to uphold the law. He is honest and patriotic. He walks with a limp because he was injured in the military while defending his country. The Judge takes his job seriously, but is being forced to open his eyes to other perspectives because of the multitudes of circumstances that he sees in his courtroom each day.

Summary List of Adjectives: Just, firm, honest, professional.

Initial Character-Mood-Intensity:

	<u>Scene 1</u>	<u>Scene 6</u>
Heartbeat:	<u>slow</u>	<u>medium</u>
Perspiration:	<u>none</u>	<u>light</u>
Stomach:	<u>satisfied</u>	<u>hungry</u>
Muscle:	<u>relaxed</u>	<u>tired</u>
Breathing:	<u>slow</u> <u>deep</u>	<u>medium</u> <u>deep</u>

Voice Keeper:

Desire: The Voice Keeper desires to please the General by keeping the voices quiet.

Will: He has a pitiless will. The Voice Keeper will stop at nothing to do his job.

Moral Stance: He is manipulative, tricky, and will lie through his smile.

Decorum: The Voice Keeper is well dressed and flamboyant in his mannerisms.

The Voice Keeper works for the General, so he is a man of the military. He wears a uniform with a large sash. He is showy and flashy in his mannerisms. The Voice Keeper speaks

loud, walks big and stands tall. However, he is a small man and tries to make up for his physical shortcomings through a rather obnoxious personality. The Voice Keeper is smooth talking and manipulative, like a car salesman. He believes he is charming and witty. He is a servant to the General and will do anything to please him; even lie, cheat and steal.

Summary List of Adjectives: Militaristic, one-sided, calculating, and ostentatious.

Initial Character-Mood-Intensity:

Scene 5

Heartbeat: medium

Perspiration: medium

Stomach: full

Muscle: relaxed

Breathing: medium
deep

Voice Picker:

Desire: The Voice Picker desires to find the voices that are hiding in the shells.

Will: The Voice Picker is weak. She does what she is told and she lives through fear.

Moral Stance: She will do what is right, as long as the soldiers don't find out.

Decorum: She is from the sea and is covered in netting and shells. She is flirty.

The Voice Picker is crazy. She has lost three husbands to the war and is looking for someone to replace them. Until then, she must work to eat. Her circumstances have caused her to lose touch with reality. She is wise and filled with many fascinating experiences. The Voice Picker lives at the ocean and is clothed in things of the sea. She makes a living listening to shells trying to find the runaway voices for the General. In her lonely world, she has become acquainted with the voices. She listens to them, flirts with them and even carries on

conversations with them. The Voice Picker is quirky in her mannerisms. She is like a twitching tree with her branches waving in all different directions. She speaks quickly and with broken sentences. She flirts with anyone who comes her way, but is also cautious about the soldiers.

Summary List of Adjectives: Flirty, submissive, concerned, and bouncy like the waves.

Initial Character-Mood-Intensity:

Scene 5

Heartbeat: fast

Perspiration: heavy

Stomach: hungry

Muscle: tense

Breathing: heavy
shallow

Idea

Meaning of the Title

The obvious meaning of the title is that ¡Bocón! is a Spanish word to describe someone with a big mouth. This word is used to tease a person who talks too much. In the play, Miguel is a little boy who has the tendency to interrupt, make noise, tease and tell stories. Therefore, Miguel is the play's "bocon."

When the layers are stripped away, ¡Bocón! takes on a deeper meaning. Though still a big mouth, what can that big mouth do for the people of Miguel's village? He is the hope; the voice that will speak up against the oppression. Miguel will not disappear, nor will he allow the story of his people to disappear either.

Philosophical Statements

Lisa Loomer uses this play to teach a lesson about finding one's voice. Any story that teaches a lesson is going to be filled with truth-seeking statements. To begin with, Miguel's

father makes a statement about social status:

LUIS. And God was so angry he took his machete and chopped Adam in three . . . And God said, ‘Adam – I’m going to take your head, Adam, and out of your head I’m going to make the Rich Man. Just a big head – and a pair of hands for grabbing. Then I’m going to take your arms and your back, Adam, and make the Poor Man. And the Poor Man will work the fields to put food in the Rich Man’s mouth.’

MIGUEL. ‘Adam, I’m going to take your foot, and out of your foot I’ll make . . .’

LUIS. ‘The soldier. And the soldier will kick the Poor Man to do the Rich Man’s work forever!’ 16-17

Luis also makes a statement about hope for the future, “But one day, m’hijo [my child], the Poor Man’s going to put down his machete . . . and use his arms to tell The Boot, “NO MORE!” (17).

The Voice Keeper makes a statement about the people of Mexico who want to stand up against the soldiers, “The voices lie, hermano [brother] . . . They tell stories about the general. They get together, one voice starts in – and before you know it, every one of them has an opinion. There’s a racket in the garden. The general can’t sleep” (26).

La Llorona makes a statement to Miguel about the consequences of giving up, “You give up our fight? For a pretty speech and a smile? And what will it be like when the whole world is silent? Will you miss the voice of your guitar? The song of the wind – the rain? The sound of your own voice telling the soldier, “No! No mas? [No more]” (27).

The Voice Picker makes a statement about the two sides of war, “On our side, we look like us, and on their side, they look like them! And even if they look like us – they dress like them, and they pray like them, and they dance like them, and they EAT like them, and we HATE them like them – BECAUSE THAT’S WAR!” (30).

La Llorona makes a statement about the importance of a voice in the world, “Who can live without a voice in this world? Without a voice, you have no story. No one knows where you come from, why you’re here. Without a voice, you disappear!” (33).

La Llorona makes a statement about how to find your voice, “You must look where you’re most scared to go. Even in your darkest dreams” (33). La Llorona also makes a statement about keeping your loved one’s memories alive, “Remember. Like I remember my own children. Porque (Because), when we remember, we keep them alive . . . and free” (37).

How Does the Action Lead Directly to the Meaning?

- Kiki El Loco is taken by the soldiers (14).
- Miguel’s parents, Luis and Ana, are taken by the soldiers (19).
- Miguel’s voice is scared away by the soldiers (19).
- Cecilia, Miguel’s aunt, sends him on a journey to Los Angeles (20).
- Miguel meets and befriends La Llorona in the forest (22-24).
- La Llorona gives Miguel his first of three challenges (24).
- Miguel meets and is tricked by the Voice Keeper (25-27).
- La Llorona gives Miguel his second challenge (28).
- Miguel meets the Voice Picker and finds his voice in a shell (29-30).
- Miguel’s voice is scared away by the soldiers, again (31).
- La Llorona gives Miguel his final challenge (33).
- In his dream, Miguel finds his voice within and he defeats the soldier (34-35).
- Miguel says goodbye to La Llorona and he crosses the Border of Lights (37).
- Miguel is captured by a Border Guard (8).
- Miguel pleads his case to a US Judge (38-39).
- Miguel challenges the audience to find their own voices (40).

How the Action Leads to the Meaning

During Miguel's interactions with the other villagers, he is described to have a big mouth. He jokes about his father's employer, he provokes Rosita by calling on the saints to bring her a pig, he taunts the soldiers after Cecilia hushes him, and he speaks over his father when Luis is telling a story. When the soldiers take away Miguel's parents, he is so frightened that his voice is scared away. Miguel's entire existence revolves around his voice, so losing his voice is the same as losing himself. Every plot point within the action of the story leads directly to the finding of Miguel's voice and how to use that voice once it is discovered.

As he journeys through the forest to find his voice, Miguel meets several characters who influence his ability to speak up. The Voice Keeper tries to convince Miguel that a quiet boy is a good boy (27). The Voice Picker helps Miguel to find his voice, but he must not tell the soldiers (30). It is La Llorona who teaches Miguel how much power his voice has and what he can do with that power.

It is La Llorona's age-old wisdom that encourages and challenges Miguel to find his voice. Not only does she help Miguel, she too finds meaning in her own voice. She's been scaring children into their homes for so long, that she had forgotten to connect with them on a personal level. Guiding Miguel helped La Llorona to remember her own children, her own story and her own voice, "Remember. Like I remember my own children. Porque, when we remember, we keep them alive . . . and free" (37).

This story is about finding one's voice. La Llorona sums it up when she asks Miguel, "Who can live without a voice in this world? Without a voice, you have no story. No one knows where you come from, why you're here. Without a voice, you disappear" (33). Miguel is nothing without his voice, his story. The same is true for anyone. Any audience member should walk away feeling empowered and hopeful despite the barriers of their own circumstances. This

story should awaken the voice of each spectator, giving them a desire to find their own voice and the power to use it whenever necessary.

Moods

Mood Adjectives and Images

Unit 1 – Imagine

Touching: hot, jagged, smooth

Tasting: delicious, sweet, spicy

Smelling: smokey, fresh, fruity

Hearing: whispered, echoed, blasting

Seeing: earthy, fiery, purple, green

The mood in this unit is like a mirage of an oasis at the end of a long race.

Unit 2 – Capture

Touching: sweaty, dirty, muddy, cold

Tasting: bitter, dusty, thick

Smelling: muggy, thick

Hearing: loud, silent, deep

Seeing: dark, moonlit, lonely, empty

The mood in this unit is like needing a deep breath, but not able to open your mouth.

Unit 3 – Where Are You From?

Touching: prickly, icy

Tasting: gummy, sticky, sandy

Smelling: cologne, clean

Hearing: loud, piercing, scary, crowded

Seeing: shadowed, giant

The mood in this unit is like being stepped on.

Unit 4 – Coffee Beans

Touching: soft, warm, hot

Tasting: salty, refreshing, sweet

Smelling: fresh, yummy

Hearing: splashing, crowing, sizzling

Seeing: sunny, large, rolling

The mood in this unit is like breakfast during a sunrise.

Unit 5 – The Plaza

Touching: smooth, light, coarse, warm

Tasting: sweet, fresh, crunchy, fulfilling

Smelling: fruity, fresh, smokey

Hearing: crowded, happy, welcoming, loving, loud

Seeing: red, green, brown, round, crowded

The mood in this unit is like a hug from your favorite grandmother.

Unit 6 – No Dancing

Touching: empty, cold, hollow

Tasting: powdered, thick

Smelling: dangerous, ripe

Hearing: silent, pounding, dragging, stomping

Seeing: circular, yellow, green, dusty

The mood in this unit is like watching a diver swim with sharks.

Unit 7 – Mama Calls

Touching: sharp, big, soft

Tasting: dusty, refreshing

Smelling: homey, floury

Hearing: fierce, stomping, shuffling

Seeing: green, feathery, spooky

The mood in this unit is like watching your friends ride the scary rollercoaster.

Unit 8 – Bath Time

Touching: wet, soapy, lukewarm, rough

Tasting: soapy, sweet, cold

Smelling: fresh, soapy, fruity

Hearing: splashing, spooky, rustling, wailing, gasping

Seeing: dark, glowing, bubbly, blue

The mood in this unit is like shivers up your spine.

Unit 9 – Face Like Death

Touching: icy, sharp, prickly

Tasting: slimy, hot

Smelling: deathly, wet, doggy

Hearing: loud, panicking, heavy

Seeing: black, yellow, shadowy, grim

The mood in this unit is like the tree outside your window on a stormy night.

Unit 10 – Calm Down

Touching: soft, comforting, motherly, warm

Tasting: warm smooth, chocolaty

Smelling: familiar, Christmassy, cinnamon

Hearing: soft, tapping, pretty, breezy

Seeing: heavenly, sky blue, starry

The mood in this unit is like hot cocoa warming your insides.

Unit 11 – Kiki's Gone

Touching: stiff, cold, freezing

Tasting: airy, tasteless, dry

Smelling: nothingness, deserted

Hearing: echoed, silent, hollow

Seeing: black, empty, eternal

The mood in this unit is like the death of your first pet.

Unit 12 – People Disappearing

Touching: pokey, bumpy, scratchy

Tasting: sweet, sour

Smelling: spiced, peppery

Hearing: crowing, rambling, rustling, annoying

Seeing: sunny, green, adventurous

The mood in this unit is like the faucet dripping.

Unit 13 – Adam's Apples

Touching: smooth, sharp, grainy

Tasting: citrus, thick, warm

Smelling: prideful, strong, manly

Hearing: slicing, Godly, celestial, rhythmical

Seeing: green, blue, round, circular, flashes, red

The mood in this unit is like reading a good book while walking up the stairs.

Unit 14 – No More

Touching: mushy, hot, dense

Tasting: scrumptious, victorious

Smelling: sweaty, victorious

Hearing: giggly, rambunctious

Seeing: extended, tall, white

The mood in this unit is like a good pep talk before a big game.

Unit 15 – Los Angeles

Touching: solid, tapping, roasted

Tasting: full, chewy, stringy

Smelling: sweet, delicious

Hearing: loud, musical, pumping

Seeing: plump, red, white, blue, happy

The mood in this unit is like Christmas morning.

Unit 16 – Ana Listens

Touching: fuzzy, cool

Tasting: warm, bittersweet

Smelling: pine, fresh

Hearing: distant, quiet, hushed

Seeing: growing, expanded, rapid

The mood in this unit is like a slow motion car crash.

Unit 17 – Parents Disappear

Touching: tight, tearful, sweaty, pushy

Tasting: salty, tearful

Smelling: muggy, thick

Hearing: piercing, chaotic, fading, silent

Seeing: busy, rushed, grey

The mood in this unit is like a nightmare.

Unit 18 – Go North

Touching: cold, stiff

Tasting: crispy, icy

Smelling: crisp

Hearing: breezy, quiet, whispered

Seeing: tunneled, tiny, dark

The mood in this unit is like running late to the airport.

Unit 19 – Tell Our Story

Touching: bumpy pokey, probing, cold

Tasting: salty, bitter, dry

Smelling: stale, moldy

Hearing: echoed, loud, crowded, mumbled

Seeing: crowded, dark, cloudy

The mood in this unit is like being tossed into a black hole.

Unit 20 – The Living Forest

Touching: pushy, hard, scratchy, pointy

Tasting: stale, dry, hot

Smelling: humid, moist

Hearing: howling, windy, confusing

Seeing: dizzy, spinning, blur, brown, dark green

The mood in this unit is like a game of tug-o-war.

Unit 21 – Weeping Woman

Touching: wet, muddy, slimy, sharp

Tasting: moist, salty, rich

Smelling: earthy, fishy, mildewed

Hearing: bawling, screeching, dripping

Seeing: pale, colorless, gigantic, wrinkled

The mood in this unit is like the change in tides.

Unit 22 – Tricked Challenge

Touching: keen, bubbly, tangled

Tasting: buttery, doughy

Smelling: minty, crisp

Hearing: fizzing, muttering, rattling

Seeing: cluttered, foggy, long, purple

The mood in this unit is like an interrupted game of ping pong.

Unit 23 – Old Ladies

Touching: abrasive, pointed, stubby, wiry

Tasting: acidic, biting, rotten

Smelling: crusty, spoiled, vile

Hearing: chattering, cooing, hissing, squawking

Seeing: coarse, grainy, hideous, shaggy

The mood in this unit is like having your cheeks pinched.

Unit 24 – Voice Keeper

Touching: cushioned, feathery, fluffy, slick

Tasting: gamey, musky, tangy

Smelling: fishy, garlicky, pickled

Hearing: growling, clanging, hushing, screaming

Seeing: attractive, dim, handsome, hazy

The mood in this unit is like a clever car salesman.

Unit 25 – Brave Challenge

Touching: cool, glassy, hard, heavy

Tasting: biting, burnt, salty

Smelling: musty, lemony

Hearing: gasping, snarling, echoed, windy

Seeing: brilliant, clear, glassy, wavy

The mood in this unit is like a day dream.

Unit 26 – Voice Picker

Touching: cool, damp, prickly, spongy, tangled

Tasting: fishy, musky, salty

Smelling: salty, fishy

Hearing: wavy, jangling, murmuring, whizzing

Seeing: cluttered, glimmering, lopsided, tangled

The mood in this unit is like schizophrenia.

Unit 27 – Because That's War

Touching: abrasive, boiling, hot, tough

Tasting: biting, burnt, spicy

Smelling: burnt, spicy

Hearing: quacking, rattling, shouting

Seeing: fiery, wrinkled, transparent

The mood in this unit is like blind prejudice.

Unit 28 – La Llorona’s Story

Touching: cottony, fluffy, heavy, numbing

Tasting: bland, medicinal

Smelling: odorless

Hearing: crying, hushing, peeping

Seeing: dark, flat, fragile, wide

The mood in this unit is like loneliness.

Unit 29 – Courage Challenge

Touching: abrasive, coarse, gritty

Tasting: musky, tangy, hot

Smelling: lemony, sour

Hearing: chirping, thudding

Seeing: steamy, boiling

The mood in this unit is like an ultimatum.

Unit 30 – La Llorona’s Lullaby

Touching: soft, fluffy

Tasting: sweet, warm, sugary

Smelling: sweet, sugary, flowery

Hearing: singing, rustling, breezy, beautiful, comforting

Seeing: starry, cloudy, round, misty

The mood in this unit is like sleeping with the angels.

Unit 31 – Nightmare Battle

Touching: sharp, bumpy, scratchy, boney

Tasting: rotten, raw

Smelling: putrid, earthy, victorious

Hearing: clanking, screaming, shouting

Seeing: hideous, fiery, ivory, bloody

The mood in this unit is like confronting your darkest fears.

Unit 32 – Going On Alone

Touching: clammy, soft

Tasting: tasteless

Smelling: odorless

Hearing: crying

Seeing: dark, pale, teary

The mood in this unit is like becoming of age.

Unit 33 – Fly North

Touching: warm, feathery

Tasting: sugary, strong

Smelling: sweet, fresh

Hearing: whispered

Seeing: shadowed, celestial

The mood in this unit is like finding the end of a rainbow.

Unit 34 – No Room

Touching: rough, sharp

Tasting: bland, disappointing

Smelling: medicinal, distant

Hearing: laughing, weak

Seeing: bright, tall, angular, cornered

The mood in this unit is like opening up an empty Christmas present.

Unit 35 – We're All the Same

Touching: spongy, retracting

Tasting: sweet, sour, lemony

Smelling: crisp, sharp, strong

Hearing: screaming, prideful, stuttery

Seeing: spotted, blurred, muddy, bright, fluorescent, blinding

The mood in this unit is like the dawn of a new day.

Unit 36 – My Story

Touching: big, bubbly, explosive

Tasting: fulfilling, citrus

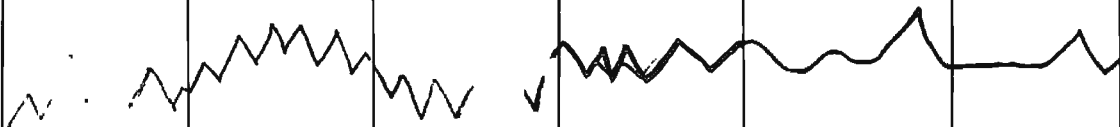
Smelling: refreshing, new, moist

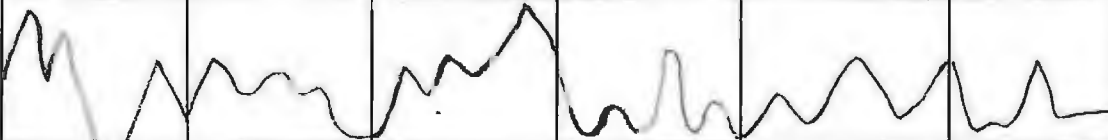
Hearing: shouting, proclaiming


Seeing: beautiful, rising, brilliant

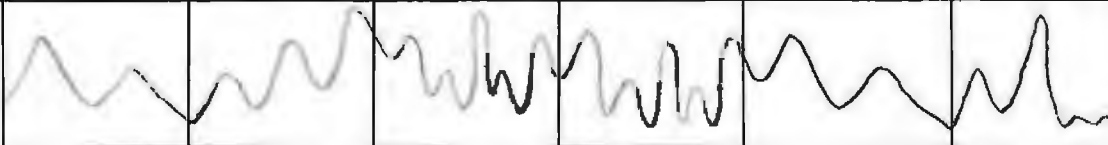
The mood in this unit is like winning the lottery.

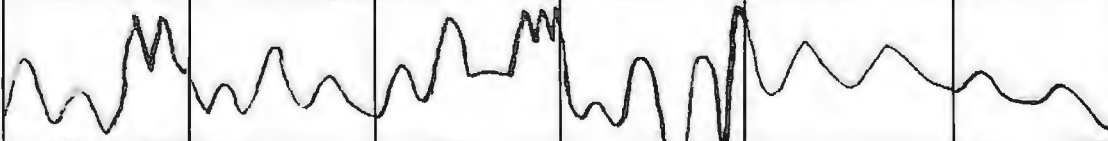
Tempo

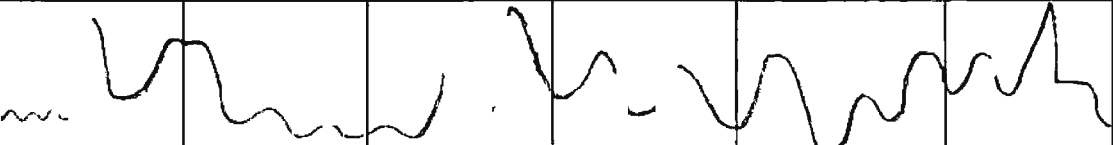
UNIT:	1	2	3	4	5	6
RATE:	Slow Medium Fast Slower	Rapid	Slow Medium	Stuttered Medium	Casual Quick	Paused Medium
TEMPO:						

UNIT:	7	8	9	10	11	12
RATE:	Hurried Stopped Medium	Medium Creeping Sleepy	Fast Faster	Calm Medium Calmer	Slow Medium	Very slow Medium Paused
TEMPO:						

UNIT:	13	14	15	16	17	18
RATE:	Medium Slow Medium	Medium Paused Medium	Medium- Fast	Medium Slow Stopping	Urgent Panicked Standstill	Fast Medium Slow
TEMPO:						

UNIT:	19	20	21	22	23	24
RATE:	Medium Slow	Slow Medium Fast	Med.-Slow Fast-Slow Medium	Med.-Slow Med.-Slow Medium	Medium Slow	Medium Fast Unhurried
TEMPO:						

UNIT:	25	26	27	28	29	30
RATE:	Medium Slow Panicked	Slow Medium Slow	Medium Faster Paused Panicked	Sluggish Med.-Stop Med.-Stop Fast	Medium	Slow Calm Sleeping
TEMPO:						

UNIT:	31	32	33	34	35	36
RATE:	Creepy Fast Swift Paused	Slow Slower	Slow Medium Fast	Medium Slow	Medium Stopped Slow Medium	Medium Fast Paused Slow
TEMPO:						

Tone

- Hope in the face of adversity.

Previous Reviews

Since ¡Bocón! has been in production for over 15 years, I expected to find more reviews. There are several summaries of the script, but two noteworthy reviews. Laurel Graebel of The New York Times gave the play a very positive review after seeing a production at the Abron's Art Center in New York. Graebel was most impressed with the comical acting of Noemí de la Puente, who played La Llorona. She enjoyed how the play's director, David Anzuelo chose to portray La Llorona with a giant "Bunraku-style puppet" before unmasking her as a "diminutive old lady in a housecoat and curlers." Graebel's summary of the lesson taught through Loomer's play is that, "freedom is impossible without a voice, and that no one really perishes as long as someone can tell his story" (Graebel 1).

In his anthology, Aplauso [Applause], Joe Rosenberg gives an accurate and detailed review of Loomer's play:

¡Bocón! is a bilingual script which uses such folkloric characters as La Llorona to present a modern theme of protest against dictatorial power of all kinds.

Submissiveness, characterized by the loss of the ability to voice a protest, is the

cardinal sin. The use of the chorus in a rhythmic, dance-like combination of single voices and a unified voice, drum beats and pantomime movement can be fascinating. Another exciting element is song, characteristic of Miguel and of La Llorona. It is symbolic of the struggle between the individual and the bureaucracy, as is the symbolism in the struggle of night and day, light and darkness. (269)

The most surprising information I found in the review and summaries is that people do not recommend this play for children under the age of eight. Even Graebel believes that the information is “too disturbing.” When I direct this play, I plan to tour it to the elementary schools. Perhaps the community I work in, being a border town, will have a better understanding of the politics of the play, especially since most of them have lived the experience themselves. Amber Peoples of Central Washington University directed ¡Bocón! for her thesis project. Peoples believes that the play offers a, “wonderful opportunity for enjoyment and discussion in areas struggling with Hispanic members versus mainstream. Hispanic audiences glimpse themselves onstage and mainstream ones thrill at the fantasy, follow the Spanish words, and learn fresh insight” (Peoples).

Playwright: Lisa Loomer

Beginning as an actress and comedian in the early 1980's, Lisa Loomer wrote and performed in her own shows, including A Crowd of Two and a one woman show, All By Herselves. She wrote her first play, Birds, in 1986 after interning at Intar, a Latino theater in New York. Some of her other plays include:

- ¡Bocón!, 1989
- Chain of Life, 1990
- Maria! Maria Maria Maria, 1996

- Accelerando, 1998
- The Waiting Room, 1998
- Broken Hearts, 1999
- Expecting Isabel, 2005
- Living Out, 2005
- Distracted, 2007

Loomer is also an alumnus of the New Dramatists, a 60 year-old organization dedicated to the development of talented playwrights (Nation Master n. pag.).

The recurring theme in Loomers' plays is social commentary. She takes common issues and attaches a good storyline with dramatic characters and humor. People take notice of these issues on the stage when they might otherwise be set aside. Some of the topics she has written about include: illegal immigration, war, trying to have a baby, Attention Deficit Disorder, the cost of beauty, and religion. Other than social commentary, Loomers' plays sometimes include the use of live musicians, audience participation through narration, and strong Hispanic characters and themes.

Lisa Loomer's most recent play is Distracted, a story about a mother who has to decide whether or not to medicate her son who has been diagnosed with ADHD (Attention Deficit Hyperactivity Disorder). Distracted opened at the Mark Taper Forum in Los Angeles in March of 2007. Loomer also co-wrote the popular screenplay for Fox's Girl, Interrupted, starring Wynona Ryder and Angelina Jolie in 1999. (Doolee n. pag.)

Lisa Loomer is quoted in a lesson plan, written by the directors of the Fulton Opera House, which was designed to accompany the production of ¡Bocón! in the classroom. It's a powerful message about how a playwright is impacted by their own work:

Can a play change anything? The most depressing quote I ever read is that '97%

of what people perceive is what they already believe. What is not in alignment with their beliefs, they simply filter out.' That quote made me think about my job. I don't think it's my job to change people's minds. I think it's my job to get them arguing in the parking lot after the show. That said, I'm going to take the opposite point of view now (because that's what I do as a dramatist) and say that, 'yes! . . . I believe that theater can change your perspective, if only for a little while. But if you really want to see the power of the theater, work with kids. I wrote ¡Bocón!, a political fable about war and immigration, after interviewing children who'd come to America because of war. It was fascinating to watch the kids in the audience, to see a kid from Van Nuys sitting next to a kid from war-torn El Salvador. A play can change a child's understanding about why that kid next to him is here. Theater has the power to remind us of our shared humanity. In this political climate, that matters. And, in a world of computers and iPods, a world of screen, there's something about sitting next to a fellow human being as the lights go down. There's something about experiencing living, breathing actors – in real time. You can't TiVo something like that. (Mitchell 13)

Learning Goals: Hidalgo High School Theater Ensemble

- Applied voice projection: Can the students project consistently throughout the season so that the judges do not have an issue with volume?
- Articulation: Speaking clear Spanish for an English speaking audience will be a challenge that can be met through adequate rehearsal on articulation. Even if the words are not clear, can the audience (judge) understand the language through the color of the words and the action of the scene?
- Cultural pride through each student's story: I want my students to gain a knowledge of

and respect for the fight against oppression through the comparison to their own stories.

They are a part of this fight and I want them to discover their own narrative.

- Broadway survival: If this competitive season goes as long as it could, the students will experience how to keep the momentum going. The clinics start in February and the contests could go as long as the end of May; including an eight show Elementary Tour.
- Character development: I want to see a growth in the physicality of the characters throughout the long season.
- Ensemble: This show will depend greatly on the ensemble, therefore, it is imperative that each cast member understands and respects how important the smallest roles really are.
- A respect for the crew: The show is not possible without the proper running of lights and sound. The actors will gain an ownership and admiration for the value of the crew.
- Rehearsal Etiquette: Talking to mom is not an excuse to be on the cell phone. I want to make it through the season without dismissing anyone from the cast or crew because they couldn't follow instructions. This will influence the spirit of team building and make the season even more rewarding at the end, no matter what the competitive outcome is.

Section III

Production Journal for ¡Bocón!**Week 1 – January 7-9:**

Back to school 2009! My kids did a successful read-thru of ¡Bocón! The kids are excited. They like the play and they are anticipating their part in the process. Over the holiday break, I chose the cast without an official audition. The students agreed that trusting their director would be easier and more efficient than an official audition, considering their individual time constraints with other activities. I know that this cast list will change, but I am hopeful that it will not have to be adjusted too drastically. The following is my 2009 UIL One Act Play cast list:

Senior, Josh Ybarra	Miguel
Junior, Tommy Pietrzak	Judge, Luis, Voice Keeper, Ensemble
Senior, Vicky Gonzalez	La Llorona
Junior, Aleyda Robles	Rosita, Ensemble
Senior, Arlene Lara	Cecilia, Ensemble
Sophomore, Carola Guerrero	Ana, Ensemble
Sophomore, Willy Silva	Border Guard, Guard Dog #1, Duende, Ensemble
Sophomore, Alexis Uribe	Voice Picker, Refugee, Ensemble

Other cast members for the ensemble include: Amado Caballero, Frida Guzman, Erika Lopez, Leslie Mendoza, Maria Moreno, and Liza Zuniga. The crew members are Benita Aguirre (lights), Homer Castillo (backstage SFX), Ashanty Esquivel (music), and Edith Orozco (backstage props and costuming). There are a few other students in the class who will be allowed to participate if they can maintain eligibility including Jesus Guerrero and Valeria Montalvo. The rest of the roles will be filled based on eligibility, attendance and participation throughout the rehearsal process. These roles include: Guard Dog #2, Viejita #1, Viejita #2,

Kiki el Loco, and La Calavera.

On Friday in class, we did another read-thru. Feeling the energy... we played with the opening chorus. They learned how to read a sentence differently each time by changing the specific emphasis. It was fun for both of us. I told the kids, “we are going to read Actor One when I say go”... they all said, “Actor One!” Instead of the actual line, but they committed to the line. We all laughed forever.

Saturday January 10th 10am to 2pm: Today started off terribly. Ten minutes into my rehearsal, an administrator came and took my kids. She said that they have to go to science tutoring. I told them all to go and come back when they were done. I went to have a conversation with this assistant principal and I told her, “Let’s make this fair... did you go into every practice on campus and pull out all the kids? Basketball, Band, Soccer?” I was really upset to say the least. She asked me how she could make it up to me and I told her, “nothing can give me back that time...just be fair next time.”

Well, by the time I got my kids, I had a headache. However, we had to make it work. We played some theater warm-up games and then we experimented with the opening chorus. I discovered that this is going to be much harder than I thought. This idea of using a bare stage is new to me... grrrrrrrrr!

Week 2 – January 12-16:

I don’t know what I’m doing. I am still stuck on the intro. The vision in my head is not happening with the students no matter what I try. I played so many of the improvisational games that I learned last summer in Van Auken’s class, but nothing is working. I want to cry. This week sucks!

Week 3 – January 19-23:

This week was the Texas Educational Theater Association’s Annual Conference in

Houston... fully paid by my school district! Woohoo!!! My entire purpose this year was to find masks and that I did. I went to every mask workshop possible. I found Alyssa Ravenwood, founder of RavenwoodMasks.com. Her masks are beautiful. I set her up as a vendor and it's done. She will make my masks and I will have them by late February. I ordered masks for:

- La Llorona: An old woman with bushy eyebrows; tree looking.
- Voice Keeper: A sly, charming man with a turned up nose and arched brows.
- Voice Picker: A mystical sea woman with a long nose and slanted eyes.
- Duende: A goblin with scary teeth and a crooked nose.
- La Calavera: A vision of death with pure white eyes.
- Two Viejitas: Old woman with painted wrinkles and very big noses.
- Two Guard Dogs: Half masks with droopy eyes and round noses.

Each mask is approximately \$150 plus/minus. I think it's worth it.

Week 4 – January 26-30:

Monday January 26th 5pm to 8pm - Tonight's rehearsal was the best one yet. I had the kids do some warm-ups both physical and vocal. I taped a stage border onto the carpet of the band hall so the students could have some idea of a real stage. Then I quizzed them on the areas of the stage: downstage, upstage, center stage, etc. I created a game for them to play just like Four Corners. I stood at center and counted to 10. They ran to some place on the stage. If I called their section, they were out. It was fun and silly, but offered a great ice breaker for our rehearsal.

I started from scratch tonight, treating all previous rehearsals as experimental. Tonight, I staged from the beginning through page 20. Wow! It worked, it flowed, and I feel good about my focus. We are on a roll now! I used the whole stage and parts of the stage. My transitions worked. It's a skeleton for blocking, but I'm happy with the results.

To achieve this, I preplanned my rehearsal. I set a goal to get to page 20 and I mapped out where I wanted each moment to happen. I learned tonight that I work better with a plan instead of organic blocking like I am used to doing.

My costume designer came on Tuesday. All the kids were measured and we talked about the creation of the looks for each character and the ensemble. All together, there should be about 38 costumes. We briefly designed the campesinos for the ensemble. La Llorona's dress is going to be amazing. It will include a look of river blending into forest; very textured and earthy. I am so excited about my show!

I also went to the local La Pulga "The Flea Market" to buy my machetes. \$3.00 each... that's nothing! I took them to my maintenance department and had them dulled. I had them back in under an hour. Wow! This week rocks!

Week 5 – February 2-6:

This past week has been the hardest week of the season. On Monday, February 2, my lead male actor withdrew from school. No warning... just too overwhelmed with the pressures of Early College High School, all the extra course work, not keeping up with his need to be academically perfect, trying to stay perfect for his mom, not fitting in socially, being in band and theater... it was too much and he wanted to start over at a new school. This student had the role of the JUDGE, LUIS and the VOICE KEEPER. Three main roles covered by a three year theater student. I asked myself, "What am I going to do?" Is my season over?

NO! The show must go on! So I started on recasting and here is what I came up with:

- Josh will take over for Tommy as the JUDGE, LUIS and the VOICE KEEPER
- Alexis (yes, a girl) will take over for Josh as MIGUEL
- Aleyda will be double cast as ROSITA and as Alexis' role of the VOICE PICKER

Luckily, I had two more guys join the class last week. Javier Soto and Martin Sanchez will join

the ensemble. They are both eligible students and have friends in the group.

So my cast list is as follows:

Alexis Uribe	Miguel
Josh Ybarra	Judge, Luis, Voice Keeper, Ensemble
Vicky Gonzalez	La Llorona
Aleyda Robles	Rosita, Voice Picker, Ensemble
Arlene Lara	Cecilia, Ensemble
Carola Guerrero	Ana, Ensemble
Willy Silva	Border Guard, Guard Dog #1, Duende, Ensemble
Martin Sanchez	Kiki 1, Ensemble
Javier Soto	Kiki 2, Guard Dog #2, Ensemble
Erika Lopez	Kiki 3, Ensemble
Frida Guzman	Ensemble
Leslie Mendoza	Ensemble, Viejita #1
Maria Moreno	Ensemble
Liza Zuniga	Ensemble, Viejita #2
????	La Calavera, Refugee
Benita Aguirre	Crew – Lights
Homer Castillo	Crew – SFX
Ashanty Esquivel	Crew – Music
???	Backstage Props / Costumes

I'm doubting my season, but I do believe in fate. Losing Tommy feels like I had my right leg amputated and I'm just not sure how we're going to recuperate. AND I hope the new actors can learn all the lines on time for Saturday's show.

Monday night's rehearsal was all about starting over. I knew we wouldn't have a full show for our first clinic, but I wanted to bring something to the stage so that I could get some decent feedback. We had an emergency rehearsal on Thursday night. I was able to stage through page 33 when La Llorona is recapping Miguel's journey in a story. I made another casting change to support my concept of a living forest. I need that forest on stage and it can't be just 2 or 3 trees. Therefore, all characters will be played by a few actors with the goal of keeping as many ensemble members on stage for the forest as I can. So, the Viejitas will be played by Carola Guerrero and Aleyda Robles since they will be transitioning out of the washing scene for an easy costume change.

Another important staging idea that I came up with on Thursday was to put all the trees together to create one big tree for La Llorona's story time. I created another level by having actors sit on the shoulders of other actors. My next hurdle is to decide how I am going to do the battle scene, but I'm saving that for next week.

I am PUMPED about the clinic at Connolly HS on February 7. Not only did I take my kids roller skating and bowling in Austin, but we also saw the touring Broadway show of LEGALLY BLONDE!!! It was a great opportunity for my kids to get a glimpse of professional theater, AND the school paid for everything because it was an EDUCATIONAL trip.

Also, the clinic was the best I have ever been to in five years. Our clinic judge is my colleague and friend, Rick Garcia. He is the Theater Director for Saint Andrews Upper School in San Marcos, TX. Rick is a direct product of Francis Hodge and his comments will spark this show back to life:

- The chorus needs vocal variety: highs, lows, fasts, slows

He worked some different ideas hands on with the kids

- Bird prop is too small (I bought it at the \$1 store from the gardening section)

- Miguel: Look at your character arc... how are you different at beginning and end

Miguel starts out as innocent and becomes wise through experience

How does his movement change in this experience?

Miguel: You are a survivor, a victorious warrior, an exhausted winner

- Time to research some music and SFX: think of border noises – sirens, helicopters
- Love the actors as scenic pieces (door) – Where else can that be done?
- La Llorona: You're hot and cold / Miguel's guardian angel?
- Make farm workers more 3-Dimensional... staging is too flat
- Family relationships not reading to audience
- Parents capture: More panic
- Incorporate Laban's movements – float, jab, jerk, slash
- FOREST: DO MORE PHYSICAL WORK!!! Show me the story!
- Guitar too small – looks like toy (It is a toy)
- Restage Voice Keeper scene: How can the forest be put in the back instead of front?
- Voice Picker: You like Miguel / Flirt with him / Why do you give him his voice?
- Can't wait to see costumes and masks!

Ok, next week should be fun based on all these notes... I need a nap.

Week 6 – February 9-13:

I have a stage! It's small and has no theatrical lighting, but it's a stage with side exits and entrances. The school district took an old elementary cafeteria and restructured it into a small auditorium for the use of board meetings (which I know will take precedence over my rehearsals) and for theater. It is not on campus, so it cannot be used during the daytime, but we will utilize it on Monday nights.... which will start next week. It has to be better than rehearsing in the band hall, right?

This week has been about finishing the staging. The following are the main focuses of Monday night's rehearsal:

- First, I was inspired by a scene in Legally Blonde where the courtroom door rotated. One scene took place in front of the door, and the transition was seamless as the door turned, the characters walked through the door, and the scene continued on the other side. I used this same idea in Voice Keeper scene when Miguel is on the outside of the gate. When he enters the gate, the entire ensemble rotates around the stage so that now Miguel is inside the gate and the General's garden.
- Another major change had to do with another recasting. I believe that Aleyda's performance of the Voice Picker did not fit my vision for the role. So I gave the part to Carola. This also allows for Aleyda to be on stage as a member of the ensemble.
- As I mentioned last week, my next big hurdle was the battle scene. This will be an ongoing battle for me. However, I feel I have a good start now. I transitioned from the big tree into a bed of human actors for Miguel to sleep on. The Calavera (now played by Javier Soto) sneaks up from behind the tree and jumps over the sleeping Miguel. There is another cast member who is built exactly the same as Alexis. With a wig and matching costumes, they can be twins. So I staged Maria Moreno to crawl out from under the ensemble as a 'Dream Miguel.' She is a dancer and a member of my colorguard, so she can be an asset in the battle scene.
- The costumes should be ready next week!!!

Week 7 – February 16-20:

Monday night, I restaged the intro (again), restaged the machete scene (again), choreographed a few more tree scenes, and reviewed the washing scene and the vendor scene. The focus of the night was MUSIC. Over the weekend, I did some searching on i-Tunes and

found the beautiful soundtrack to the movie FRIDA, starring Selma Hayek (2002). There is a song on there called “La Llorona,” so I knew it was a sign that this music is what I will use for my production of ¡Bocón! I organized which songs would go where in the show, and we rehearsed the transitions.

Another important decision this week was to ditch the Refugee character. She is not on the character list, she has one short line, and I am already booked on costumes.

Some good news, Amado (who disappeared to soccer) is back. He will take our free spot on the crew since Edith Orozco has to drop Theater to take Health as a graduation requirement. Now we have a complete cast and crew... NO MORE CHANGES... please.

Saturday February 21st – We attended our second clinic at Texas A&M University, Corpus Christi (TAMUCC). We were supposed to have Kelly Russell as our clinician, but he booked us into the wrong time slot. So we got Terry Lewis... who turned out to be FANTASTIC!!! Terry is the Director of Theater at TAMUCC. He didn't give me any notes because all of his feedback was hands on with the kids. He rocked my theater world:

- He worked movement in my living forest
- He addressed ENERGY: be a tree... or... be a TREE!
- He loved our prancing donkeys (that is his term... it is actually the moment when the trees transition from the Voice Keeper scene to the small garden, while prancing).
- He loved Josh Ybarra's stage voice... (building a big head in my lead actor)
- This man made me feel, FOR THE FIRST TIME, that my production is worthy of competing in the UIL One Act Play contest. He REALLY likes the story.
- Need to finish blocking... (Yep... duh.)

Week 8 – February 23-27:

Monday night was a successful and energetic rehearsal. The kids did warm-ups and

played some games. I started off with the battle scene by going through the fight choreography. Then I staged the last Border of Lights – had to figure out a way to get La Calavera on and off the stage without being seen and how to get the guitar off the stage. I blocked the last Judge scene. The best part of this rehearsal was adding in the closing song. My actors cannot sing, but this is fun... they cannot dance, but this is fun... at least they are trying. (Smile)

During the week, we made the forest masks. We took plain white masks, cut off the lower part of the face, painted them green, and glued on fake leaves. WOW! They actually came out really nice. The cool thing is, each actor can make their own mask.

ALSO, the really nice, really expensive, masks from RAVENWOOD MASKS have arrived. They are even better than I expected! I told one kid and the word spread so fast. They all came to check out their mask. Since we can't practice next week, they will come do individual work with the mask on their own time.

One more note: I got a new girl in class. She will be an alternate for now... she was actually an alternate last year, and then had to get out for some reason. Now she is back. I like this girl, Ashley Ysasi. She will work hard with or without a role.

Week 9 – March 2-6:

The English Language Arts TAKS (Texas Assessment of Knowledge and Skills) test was on Tuesday March 3 (my 30th birthday). State law says there can be no practices the night before the test. Also, the school scheduled benchmarks for the rest of the week. So, this means no rehearsals all week and no class time either. It coincides with the fact that the Varsity Girl's Basketball team competed at State in Austin this week. Vicky Gonzalez (La Llorona) is the captain of this team. So you could imagine that the clinic was FUN...

March 7-8: Clinic at Industrial High School in Vanderbilt, TX

I got Vicky to the performance by working out a ride for her from Austin to Vanderbilt.

Our clinic time was 7:30pm. The show was great, but I have so many things I want to change. After seeing the show, I feel a bit embarrassed about some of my creative choices. Our clinician was Luis Munoz, the State Theater Director for the University Interscholastic League. In other words, he is the man. He runs UIL and he makes the rules. The following is Munoz' critique:

- He admires the courage of using a bare stage
- He wants to see more birds like our Quetzal
- Make sure that the ensemble voice is ONE voice, and don't attack, draw the audience in
- He likes the use of actors as scenic elements (hat rack / doorway / clothesline)
- He likes the risk of using bilingual theater
- Make sure the vendors are handling their props like they are real with weight
- Simplify the Kiki scene (maybe three Kiki's is not the way to go)
- Make sure the feather scene has joy and importance
- La Llorona's entrance is too cliché / her movement too
- Dad, tell the story to Miguel, not the audience. Less presentational.
- The ensemble needs a focus point
- Clean machete dance
- Duende – HATE THE COSTUME – Simplify
- Dogs – HATE THE COSTUME – Simplify
- Watch actor vocal safety with La Llorona's high notes when crying
- Shell lady may be too staccato, too choppy
- La Llorona's lullaby needs to be a lullaby, not creepy
- Transitions: 3 second rule
- UIL rule: cut gates to 4' or will not be allowed in contest

Week 10 – March 9-13:

Contest is in 1 week and this week held the biggest change so far. On Monday night, I did the following:

- I removed the jury from the judge scene. My purpose was to create a nightmare that we would see in through Miguel's eyes, but it was not working. The costume change into the black robes was taking too long, the focus was stolen and it just looked silly.
- I cleaned the machete scene, again.
- I worked the lullaby scene to create a more motherly opportunity for La Llorona.
- I had three Kikis doing the dance, but I made the choice to use only 1. It makes the focus easier to find, they don't have to match so the real Kiki can go all out in the dancing, and the old Kikis will become vendors making the ensemble look bigger.

I am my biggest critic. In addition to these changes, I made a BIG choice to cut the ending music. The song and dance as a closing is just too embarrassing and unnecessary to the composition of my concept. It's out! Besides, I don't have time to clean up the singing. During the week, I focused on the following:

- I researched a new Duende costume, but for now he will stay the same.
- I took the gate to the maintenance department and they cut off two feet of length.

Some major issues from this week – First of all, Leslie (ensemble) is on the Softball team and she injured her knee... Really Badly! She will be out for a couple weeks. What am I going to do about contest? Well, Ashley, the new girl on crew, is her size. So she can learn her spots and make it work. ALSO, Martin (ensemble), his grandfather died and he kind of stopped showing up to rehearsals. He's also a benchwarmer on the basketball team and they are finishing up their season. Since everyone is eligible over Spring Break next week, I am going to let Jesus (a huge dude who has been in theater for 3 years, but never stayed eligible) take Martin's spot. Lupita can make me a big campesino costume overnight. Problems Solved!

Week 11 – March 16-20:

Spring Break and Zone Contest: We had our fourth and final clinic on Monday. The clinician was Patty MacMullen. She is the theater director at Connally High School in Austin, and an acquaintance of mine that I met at a UIL Workshop with Rick Garcia. Her feedback of the play was all good:

- She really liked the story, the bare stage and the use of actors as scenic elements.
- She liked the use of three groups of people in the machete dance in relation to Adam being chopped into three pieces. (I won't tell her that it was coincidence.)
- All of the changes that I put in last week worked including the removal of the jury and the simplifying of Kiki.
- She said I need to work on making sure the running time is under 40 minutes, push the actors to project under the masks (maybe find a way to lift the masks off their faces a bit), and not much else.
- Patty was pretty impressed with my show and wished me the best.

On Wednesday, we had a short rehearsal to maintain momentum and double check time. Again, I allowed the kids to warm-up on their own because they have their own rituals to go through. If I get involved, it just stresses them out, so I leave them alone. I addressed individual characters and I worked each of the transitions to see where time could be cut out.

Zone contest went well. We advanced along with Raymondville High School's production of Scapino. Every member of our production won an individual acting award, which is nearly unheard of. Victoria Gonzalez (La Llorona) won Best Actress. The ensemble won an All-Star Cast Award, which is also very rare. Our judge, BJ Machalicek is a Creative Drama Specialist and a member of The Creative Drama Network, and she holds a BA in Theatre/Speech from the University of Tulsa. Her comments were extremely positive, although she did

interrogate me as to whether or not I had seen this idea done before (she thought that maybe my ideas were not my own):

- She said the show was, “absolutely beautiful!”
- Great border and ensemble... She wants more humans as set pieces
- Miguel: don’t try so hard to be a little boy / no need to be melodramatic
- The vendor entrances and pathways were too straight and need to be varied
- The masks are beautiful along with the physical work behind them
- BJ loves the ‘leg’ that La Llorona lifts when she cries (I’m not sure I like it)
- Miguel: Clear up the charades
- Voice Keeper too presentational (Again)
- La Calavera: very compelling
- Trees: Commit and have confidence in all movements and vocals

I asked her what three things we should focus on for the next show:

1. More choreography in the chorus with varied movements
2. Clean-up Miguel’s pantomime and make it feel like the first time
3. The Duende costume is too overwhelming (Luis Munoz mentioned that too)

Week 12 – March 23-27:

(NOTE: I cancelled Monday night’s practice because my winterguards are going to the Texas Educational Colorguard Association State Championship this weekend. I need to take this week and focus on them. They feel like the step children right now.)

Okay, this week has been about individual actors. Since we advanced, the confidence level of the group has risen. They have their medals and their notes from the judge, and most importantly, they want to ‘bring it’ when they compete against their rivals, Zapata High School, at the District Meet.

I am allowing the student to run lines and scenes with each other using the students as mini-directors. For myself, I am focusing on the following:

- Changing the Duende costume: Luis Munoz made a good point when he explained the need to keep the costuming simple for the unity of all costumes. The Duende looked like a big green blob. The new Duende will be more elfish and bouncy.
- Again with the costumes, Luis Munoz said the dogs looked like mascots and I know their costume changes are taking too long. So I am going to ask Lupita to create dog ears, paws and tails that are simple in design and can be easily put on and removed.

Week 13 – March 30-April 3:

The composition of the play is shining through this week with the changes in the Duende costume and the Guard Dogs. Speedy costume changes were a small focus on Monday night. I felt it best to focus on the clarity of speech under the masks. I added a few layers of felt to the inside of the cheeks on each mask. Then each actor had to run their scene for the entire to cast to watch. Each member of the cast was able to give feedback to the masked characters about: how they moved in the mask, how they sounded in the mask, what different movements looked like in the mask, and what emotions came across in the movement of the actor as the character.

These fine points paid off when we were announced as advancing out of District on Thursday April 2. Once again, Vicky (La Llorona) won the Best Actress award, and all the other members of the cast won an award (again, very rare). The critic judge for District was the wonderful, Roger Schultz, Professor of Theater at Texas A&M, College Station. I'm sure it helped that Schultz is the recipient of the Texas A&M University Diversity Award for "Commitment to Multicultural Education." His critique was simple and positive:

- This production "bordered on brilliant"
- The first read of the script does not give you hope for this kind of show, very surprising

- Enjoyed the characters, the bare stage, the storytelling, the pictures, and patterns
- Great use of actors as scenic elements
- Believable!
- You opened up the world of the play and kept me there from beginning to end
- There were no focus issues
- Work on clarifying the shell lady: her purpose in the story
- Work on the tender moments and the evil moments, more brutality in the kidnapping
- Miguel must struggle to communicate in the pantomime
- Build Adam's story
- That's it. He really enjoyed the play.

Week 14 – April 6-10:

Based on Roger Schultz' critique, I chose to focus on the Voice Picker's scene this week. She was not getting any attention since she received the role in February. I spent all of Monday night adding choreography to the shells, restaging the entrance and exit of this scene, and playing with different staging angles between Miguel and the Voice Keeper. I created choral looking hand props for the chorus members to hold during this scene. I spent some time figuring out how the props could appear and disappear from the stage. I also added some organic sound effects using breath to sound like waves. The transition into this scene was flat for me, so I added a level by having the Voice Picker be lifted up on her way in.

So, I'd like to say that this week was smooth, but that's just not the case. On the morning of the Area Meet, the light girl did not show up. No phone call, no message, no warning! We were out of alternates and contest was a 2 hour drive away. I made a quick decision to move around a few technical students. Homer Castillo would move from backstage SFX to the lighting board (having NEVER seen the show from the front), Amado Caballero would move

from backstage costuming and props to backstage SFX, and Leslie Mendoza (who was injured playing softball just a few weeks earlier and removed from the cast) would take Amado's place for backstage props and costuming. And Ashanty stays on music. All I could do was pray, and go over EVERY detail with Homer on the way to Falfurrias, Texas.

The praying worked. Again, we advanced from the Area Meet on Saturday April 11. This time, Alexis Uribe (Miguel), received the Best Actress award. The judge's runner came up to me after the curtain closed and asked me if Miguel was being played by a male or female actor. For that question to EVER be asked means that Alexis did her job that night. What a compliment!!! Also, Javier Soto (Calavera - who has no individual lines) won an All-Star Cast award all by himself. Wow! Our critic judge, Doctor Kerry Moore is the Speech and Debate Coach at Muleshoe High School (2009 UIL State Champions). His critique was positive, but a bit confusing at times:

- Never heard of or seen this script, but very exciting to watch
- Miguel: Good, good job
- Luis: Hold voice up
- Women: Do not rush washing scene
- Calavera: Very good
- Lullaby: Build strength in singing / Ana and Luis: Follow this strength
- Machetes: Give more strength, energy and power
- Movements: Keep them "sharp as a razor"
- Articulation and Enunciation – work 'em
- Judge: Costuming is playing an English judge. Get rid of the white wig and simplify his costume... white collar shirt, tie, black robe
- "I am buffaloed!" Beautiful play

Week 15 – April 13-17:

(NOTE: I did not expect to advance out of Area. I had plane tickets to go see my brother and sister-in-law in South Carolina for the weekend, and to not return until Thursday. So, there goes half of my rehearsal week. Oops! This is all such an unexpected surprise... so rewarding.)

Josh Ybarra (Judge, Luis, Duende, Voice Keeper) was the only actor to receive the Honorable Mention award at Zone contest. Then at Area, he was one of two cast members to receive nothing. Of the 18 top awards, Best Actor and Best Actress are at the top, then the 8 All-Star Awards, and then the 8 Honorable Mentions. Though it was great to have everyone walk away with an individual award at both Zone and District, it was awkward to have my two strongest cast members (including La Llorona) to not get any recognition at Area. La Llorona (we figured) was up for Best Actress, but when the judge found out that Miguel was played by a girl, he gave it to her and forgot to put Vicky back on the list. I felt that I could do more with Josh's scenes especially since he is playing so many different roles. This week's focus has been on the Judge, Luis and the Voice Keeper.

First, since Dr. Moore pointed out that by using a white judge's wig we were representing an English judge, I decided to take his advice in Americanizing the look of the Judge. I found my black graduation gown, a men's dress shirt and a tie. I took these items to Lupita and she sewed them all together and put a zipper up the back. I found a great salt and pepper men's wig and a pair of reading glasses. When Josh tried these on, suddenly, the Judge looked real. The next step is for Josh to perfect the quick costume change; he has one week.

On Thursday night (a rehearsal night to replace Monday), I put all of my attention on the scene between Luis and Miguel with the machetes. This scene has always been about the machetes, but this time, I made it about the father. I added a few crosses, changed some angles in actor focus, shifted some placement between Miguel and Luis, and worked on vocal emphasis.

scratching for fleas, and Miguel's costume being dirty like a little boy. I looked for those details as well.

The Regional Meet was held on Thursday April 23 at Del Mar College in Corpus Christi. All the work with Josh finally paid off. Josh Ybarra was awarded the Best Actor award and it was well deserved with the right timing in the momentum of the season. Our judge was Perry Crafton, the Director of Theatre at West Texas A & M University in Canyon. He was the most energetic critic judge we have had. His critique made me want to kiss him:

- Did not expect this strong of a play from this little script
- Good storytelling and great sense of family
- Great opening invitation by the chorus
- Nice moment to moment work (I worked on that this week... ☺)
- What do you want audience to feel at the end of the play?
- First 2/3 had great connections / Last piece need more suspense and discovery
- Miguel: "Your eyes are as big as the stage!"
- Miguel: Great innocence, energy, physical work with eyes
- Want to see Miguel have a profound loss when losing voice / take time / silence
- Relationship with mom is really good / mom = safety
- Luis: paint Adam's story even more
- Judge: smooth out phrasing
- Voice Picker: Shell Lady – Did not look authentic, keep it fresh
- Kiki: Dead in the face, make connection to emotions
- Rosita: Great commitment to your world
- Cecilia: Good urgency, more variety in each line
- La Llorona: Just great! Go further when unmasked / Walk with deliberateness

- Dream Miguel: Awesome idea and so identical
- La Calavera: Try leading with your head / Be more creepy / Stronger climax in battle
- Cast: Earn your ending!

We took Friday off! We earned it!

Week 17 – April 27-May 1:

This is TAKS week; math, science and social studies. No rehearsals allowed, no class time, and I was supposed to be stuck in a room administering the test all week. Luckily, we are advancing to State, so they let me out for one day to book the hotel, the bus, the meals, etc.

BUT... then I had to cancel everything.

Due to the Swine Flu, all interscholastic events have been postponed until further notice. Therefore, the State Meet is no longer on May 7. Also, practices have been cancelled for the week. Schools throughout Texas are being temporarily closed... maybe they will close Hidalgo and I will get a mini-vacation before State. Happy thoughts...

Week 18 – May 4-8:

No rehearsals still. Also, this week and next are the Advanced Placement end-of-year exams, so I will not see my students in class either. STATE has been tentatively rescheduled for May 26 at UT Austin and we are now on first... grrrrrrrr.

Week 19 – May 11-15:

Rehearsals back on! I was able to reschedule the elementary tour as well. So this is how this week went:

Monday night – Rehearsal 5 to 8pm. It was a hard night because they hadn't done the show in two weeks and State is still 2 more weeks away. Keeping up the momentum is VERY difficult. I took it easy on them. I let them stretch and warm-up. I even got up and played the games with them, they sure do love it when they get me out. I brought Twinkies and Nutty Bars

to put some energy in their systems, and to con them into working for it. We did a run-thru, I took notes, we addressed a few small issues, and we did another run-thru. At this point, they know their show. I also made a note of which costumes needed to be altered or fixed, so can take them after the elementary tour is over.

Tuesday – Hidalgo Park Elementary:

A 1:30 performance time with about 150 kids in attendance, 3rd, 4th and 5th grades. The funniest moment was when a little girl stood up and said, “I have to go to the bathroom.” Try to stay in character with that. I tried to let two of the seniors introduce the play, but the kids just ate them up. So, I will be taking over that responsibility.

Wednesday – Ida Diaz Junior High:

Three shows: 6th grade – 1:00, 7th grade – 2:00, 8th grade – 3:00. So, this was the best possible schedule considering the Swine Flu, the AP testing, and the State rescheduling. My kids got a small glimpse of Broadway life with three back-to-back shows within a week full of performances. The 6th graders were the best audience and the 8th graders sucked. I told my kids to meet and greet. When it came to the 8th graders, my kids refused. That grade talked through the show, made noises, moved around.... Ugh! To top it off, the air conditioning was not working in the cafeteria. In between shows, I took my kids to a really cold room and fed them granola bars and water. I felt so bad for them.

Thursday – Kelly Elementary:

This was the best show by far. The kids were well behaved, the teachers were monitoring students, the gym was nice and cold, and the staging area was set-up really well. We used 12 black, 8’x4’ flats to create a back wall. If I had time to plan ahead, we would have painted them with hills and blue skies. Before the show, as the kids were coming in, I let the actors play with the bird puppet by floating it above the props. The kids loved it and the actors loved being

allowed to goof around. The show was so energetic and believable.

Friday – Salinas Elementary and Hidalgo Elementary:

We combined two groups together and performed at the District Auditorium (a reminder that there are no lights or curtains, just a small stage). There were close to 300 people watching this show. It was our biggest audience to date.

Outside of the tour, we did not rehearse. Like I said before, they know the show. Right before State, I will detail and refresh the moments in the play. I did collect all broken costuming to take to Lupita. This tour helped with character experimenting and development.

Week 20 – May 18-22:

There was no rehearsal Monday to Wednesday because LA LLORONA and LUIS were at the Regional Track Meet in Corpus Christi. We rehearsed on Thursday after school in the band hall because our rehearsal stage was being for an award's banquet (not ours). We did not do a run-thru. Instead, I reviewed the moments of choreography, in detail: the machetes, the forest, and the shells.

George Bellah visits Hidalgo:

Can I get any more lost? I got lost at some point and I showed Bellah the dirt roads of the Rio Grande Valley. Anyway, today was successful. The thesis production is over, although NOT their best run. I think they were more nervous than me... or maybe nervous for me. Bellah did a stage combat workshop with the kids and they loved laughing at their friends falling on the mats. This was a good way to prepare for State... to RELAX and HAVE FUN!!! We earned it.

Week 21 – May 25-29:

We left Monday for Austin on a charter bus. When we stopped for lunch, the kids painted the windows with "State Bound," "Austin Baby," "Fijate ["Look"], IMAGINE," and "One Act Play Rocks!" We stayed at the Courtyard Austin Central. I rented a boat through Capitol

Cruises and surprised the kids with dinner, a bat show, an awards ceremony, and a dance party. It was the coolest moment in my entire career. Lights were out by 11pm for a long contest day.

On Tuesday, breakfast was served at 5:30am and we were at the University of Texas, Austin by 6:15am. We unloaded our prop boxes and found a quiet place to stretch and wake-up. The official meeting with the contest manager and all the other casts and directors was at 7:30am. Since we were scheduled first, our rehearsal was first. We rehearsed the official rehearsal so many times, that it ran very smoothly. We had 50 minutes to get on the stage, run the light cues, spike the set, sound check, and exit. We did it only 43 minutes. When the kids were cleaning up, contest manager Doctor Gene Dickey, came up to me and said, "That is the most efficient rehearsal I have ever seen, and I've been doing this for 17 years... and this is your first time at State." That was a winning moment for me.

I took the kids back to the hotel to rest and eat. At 1:00pm, we met in the conference room in full costume. After warming up and doing a mock run-thru, I was still a bit nervous about going overtime, so I made a decision to cut a few lines from the ending of the play. We rehearsed it and the kids said it felt good.

We checked in to the show site at 3:00pm and did a last minute make-up check. The kids did vocal warm-ups, stretched, and played a game of "Bang" to relax. They called us for our time and that was it. I asked the kids, "Are you ready to close the show today?" I knew I was ready. The show went splendidly. An adrenaline rush pushed the kids to a 37 minute show time. My goal was met (do not go overtime).

The following students were awarded individual STATE acting medals: Victoria Gonzalez -- Honorable Mention and Josh Ybarra -- Honorable Mention. We did not place at State, but top 8 out of 200 schools in our division and top 40 out of 1200 schools in Texas is not a bad ending.

The State Critique was not what I expected. Our judge was Travis Springfield, the UIL One Act Play Coordinator for all of Houston ISD:

- Like the opening, costuming, colors
- Use of sound – Could explore more organic sounds: stomping, hands, breathing
- Look more at the patterns of movement made by the ensemble during transitions
- Lacking energy of anticipation (inner energy, acting from the heart and eyes)
- Needs more varied individual reactions to the soldiers
- Good use of actors as house and clothesline
- Good use of bare stage – risky!
- Great machete dance
- Miguel losing his voice was a great moment
- Stops and starts not always clean
- 1st scene with La Llorona was too slow, play the comedy scenes faster
- Work on diction in the masks
- Voice Picker scene (shell lady) – Did we over choreograph?
- When voice is lost the 2nd time, the moment needed to be longer and silent
- Develop the relationship between Miguel and La Llorona more
- Border of Lights worked, but would like to see of curves for hills
- Feather giving by Kiki – not big enough
- Miguel: Great physical work, use more breath and noises
- Border Guard: deeper voice / Guard Dogs: very committed
- La Calavera: Good physicality
- Actor, Josh Ybarra: Each character was distinct and different, good job
- Rosita: Good physical work / Viejita: work diction

- Cecilia: Not played old enough, not enough urgency
- Ana: play opposites more / Shell Lady: go more off the wall
- Kiki: More spirituality needed, did not connect to anger and rebellion
- La Llorona: Diction in mask, make comedy sharper
- Issues: Did not have the feeling of first time/Did not have individual connections to story
- Overall: Beautiful work – Great use of space!

Really? Really? Really????????? Where was this critique earlier in the season? All of the other professional critiques said POSITIVE things, but this critique was 65% negative. I understand it's the best of the best, but here is my feedback: The judge was on the balcony, which creates a whole new perspective for a show that is designed to be viewed from the ground level. Also, if my kids didn't act from their hearts, then how did they EVER make it to STATE????!! What he said was mostly correct, but how about a few more positives to END the season.

June 1, 2009:

Tonight we attended the School Board Meeting, by invitation. We were honored for our advancement to STATE. I was able to speak about our positive experience, and I had the kids do a short piece from the production. Each of the board members was in attendance at the State Meet in Austin. Other honorees included the students who participated in the Special Olympics and the UIL Current Events Team who earned the gold medal in their event. There was cake and cookies served for everyone in attendance. Wow! It's officially over.

**CENTRAL WASHINGTON UNIVERSITY
THEATRE ARTS GRADUATE PROGRAM**

CREATIVE PROJECT/ PRODUCTION PERFORMANCE EVALUATION

STUDENT- Christina Burbank

UNDER CONSIDERATION IS DIRECTION OF: Bocon! By Lisa Loomer

EVALUATOR'S NAME: George W. Bellah 3rd **TITLE:** Assoc. Professor

PLACE OF PERFORMANCE: Pharr San Juan Alamo High School [this performance was produced outside of the candidate's home venue, Hidalgo Early College High School]

DATE OF VIEWING: May 22, 2009

DESCRIPTION OF PERFORMANCE VENUE: The PSJA HS auditorium is an older, but well-maintained small proscenium theatre that seats approximately 200+. Lighting positions are fairly good. The control booth is located at the back of the house, surrounded by a low wall. Overall, it is a charming space that fit the production very well. It should be noted that, after Ms. Burbank lost the use of her space due to various circumstances, her colleagues at PSJA generously provided their space as an alternative.

DESCRIPTION OF CONCEPT: Ms. Burbank's concept very clearly focused on "storytelling" and her notion of creating a "living forest" as a compositional metaphor. She knew she wanted to use a bare stage with the acting ensemble providing living scenery as an environment for the telling of the story. She also mentions the function of the chorus as rhythm-builders for the central character as a storytelling device. She continually returns to movement as a key element in the way she planned to tell the story. She also mentions the idea of indicating day/night in the story through the use of an actor carrying a "moon" to indicate night. Absence of the moon would indicate day. The costumes were to reflect both the colors of the Quetzal Bird and the Mexican flag, but with subtle variations in the palette. Use of masks for certain characters is a key concept, as well as honoring Mexican culture. Her initial Concept Statement did not cover lighting, props, sound/music, or acting/directing dynamics.

**DESCRIPTION OF THE ACTUAL PRODUCTION DIRECTION AND/OR
REALIZED DESIGN OF SETS, PROPS, COSTUMES, LIGHTING, SOUND:**

As a starting note, I was very impressed by the teamwork on this production, especially the students. They were among the most polite, focused, and on-task students it has been my pleasure to encounter. Their work is a credit to their teachers, especially Ms. Burbank and her assistants.

Set: The play was produced on a bare stage, apropos of the production concept. The actors, costumes, and props provided the visual equivalent of scenery.

Lights: Lighting was mostly good. The student lighting designers provided a fairly even wash, both day and night, and a judicious use of specials and color. The design was simple and served the production well. There were a few instances where the actors did not find their light, but overall the work was good.

Costumes: The costumes were very unified. I loved the white peasant “campesino” design which unified the ensemble, while bright colors identified individuals. The only thing I found distracting was that a couple of the actors were wearing colors that fluoresced brightly in the shift/night light and pulled focus.

Costumes for individual characters like Kiki, Calavera, the General, the Voice Picker, the dogs, the old women, and La Llorona were outstanding. I was also impressed with the “forest” costumes. The Judge’s costume left somewhat to be desired in comparison.

Makeup/Masks/Hair: Makeup was simple, serviceable, and did not detract from the production. Hair and wigs were pretty well done. Miguel’s wig looked a little fake, but the rest looked pretty good. I especially liked La Llorona’s wig. The Judge’s gray hair was also a little phony looking.

The masks, some designed and built by the director and some bought for the production, were all awesomely beautiful, creating distinct, fun characters when combined with the actor’s physical work. La Llorona’s work with her mask could have been a bit more consistent in terms of when she put it up or down [perhaps scaring the dogs with it, for instance], but that is a small detail.

Props: All of the props were well-designed and crafted. The colors were bright & beautiful, in keeping with the rest of the production’s palette. I especially liked the Quetzal Bird puppet. The machetes looked exactly right and the sound of the metal being clanged and scraped together in rhythm was a wonderful contribution to the mood of the production.

Sound/Music: The mix of live music [the bass drum for the soldiers] and the recorded music worked very well. The music suited the production perfectly.

Technical: There were very few miscues. This was a pretty tightly run/called show.

Dance/Fight Choreography: The dances were very well staged and mostly well executed. There was a little bit of sloppiness in the machete dance, but that is a minor criticism overall. I also liked the magical appearance of Calavera and his dance. The fight with Miguel that followed was pretty well staged; safe, yet dynamic enough. It was also the right length. It could have been a bit cleaner.

HOW DID THE PRODUCTION DIRECTION IMPLEMENT THE IDEAS EXPRESSED IN THE CONCEPT STATEMENT? The production clearly implemented the ideas expressed in Ms. Burbank’s Concept Statement extremely well, with the exception of the idea of the moon indicating passage of time. I believe her

decision to abandon this idea was a good one and did not compromise the production at all.

APPROPRIATENESS OF CHOICE OF SCRIPT FOR ABILITIES OF PERFORMERS, AUDIENCE, VENUE, AND/OR ACADEMIC SETTING?

This script was a perfect choice for the students and audiences [both community members and elementary/secondary school students]. Because both the student body and the community are made up of approximately 98% Hispanic American of Mexican descent, everyone knew the story elements and invested completely in the telling of the tale. It was extremely well-received and has advanced to state-level competition, which has apparently never happened in the history of the school. It has been an extremely good learning experience for all involved.

ADDRESS THE FOLLOWING IF APPLICABLE: CLEAR DELINEATION OF UNITS OF ACTION, MOTIVATED BLOCKING, VISUALLY INTERESTING COMPOSITION, VISUAL EXPRESSION OF METAPHOR, USE OF PICTURIZATION IN STORYTELLING, CLEAR AND BELIEVABLE CHARACTERIZATION, ADEQUATE USE OF BODY AND VOICE, UNITY OF PRODUCTION ELEMENTS, CREATIVE PROBLEM SOLVING.

Directing: Overall, the production was very clearly staged. The units of action were very clear and the blocking was mostly motivated and organic. There was only one instance where I questioned the blocking; when Miguel went outside to be confronted and frightened by La Llorona. The choral staging was consistently good, culminating in some nice compositions, especially when the forest was physically echoing Miguel. I also thought the transition from outside to inside the General's courtyard was beautifully done and a clever solution to a tricky staging problem. The final picture could have been stronger and more dynamic, though. Pictures were mostly clear throughout.

I did wonder where Miguel's guitar came from and how its appearance might be more integrated with the storytelling and have more weight.

Pace of the show was consistently good, but I felt that some moments were rushed, especially in the scenes with the Judge.

Acting: The actors were consistently believable and made fun, clear choices. Their movement work was strong and well-coached. Vocally, there were a few moments where actors needed to articulate better [such as when La Llorona is crying], but overall I could clearly hear and understand them throughout the performance. Perhaps not surprisingly, the bilingual nature of the script was beautifully handled by all.

WITHIN THE CONFINES OF THIS PARTICULAR PERFORMANCE VENUE, WAS THIS PRODUCTION SATISFACTORY OR UNSATISFACTORY? This was a very moving, highly unified production of the script. It was an outstanding production and all who participated in it should be congratulated on their fine work.

Self Evaluation

Strengths of Production

As noted several times in my production journal, the use of a bare stage is my most evident strength. Trying to create various acting areas from scratch was a challenge that I met. The staging of actors as scenic elements was done efficiently for the storyline. Focus was maintained throughout the play and I used acting levels, planes and distances effectively.

The opening sequence was my biggest challenge because I had so much trouble getting started. However, after the first clinic I felt so much better about making creative choices. Rick Garcia sparked my creative ideas and from that point, the show started coming to life. I feel the opening sequence was inviting, powerful and unique, and it captured the attention of the audience. The use of organic noises, like breath and clapping, was successful, and my final choice in how the border was built by actors on one knee worked well.

The choice, or in this case, the fate to have a skinny girl play the lead of Miguel was a blessing in disguise. She allowed for the character to be awkward and maintain a level of immaturity through the slightly girly voice. If the original actor had kept the part of Miguel, the age of Miguel would never have been believable because his voice is too deep.

The relationship between Miguel and his cousin, Rosita, worked well. They were playful and fun with each other. The most believable relationship on stage was Miguel and Ana. Those two actresses are best friends in real life and I could tell that they rehearsed together. Every note I gave the mother was absorbed and applied by the next rehearsal including: be creepier when telling the story of La Llorona, and use physical touch to show closeness with Miguel.

The scene with Kiki El Loco was always a burden to me, but I am happy with the final outcome. It took so many changes in small details to make it work: choosing to have three Kikis, but then converting back to one, and getting the sound and lights to match up on the “Ha”

was an effective moment, but Kiki's dance never really came to life.

I added a scene where Miguel sees La Llorona by sneaking out of his house. It was a good addition, and it became an even better one after Professor Bellah suggested that I give Miguel a motivation to leave the house. For the state contest, I had La Llorona moan just as Miguel fell asleep. He hears this and because of his curiosity, he sneaks outside and sees La Llorona. It worked. The audience, throughout the season, loved Miguel's reaction to seeing La Llorona for the first time. Everyone always laughed when he ran inside yelling, "Mama!"

In that same scene, the two girls who played the doorway were part of the basis of the strengths of my production. It was experimental at first and I wasn't sure what kind of feedback I would get. However, every critic said they wanted to see more use of humans as set pieces. That triggered the birth of the human clothesline, the human flag and podium, the human rocks, and the human coral in the shell lady scene.

The machete scene was strong, though never perfectly clean, but what other productions allow for dancing machetes to reinforce a story? In this same scene, the relationship between Miguel and his father finally came through in the last few weeks of the season. With the small adjustments of emphasis and beats, the story of Adam finally made its mark.

I loved the washing scene from the very beginning because it is a reflection of girl talk. As soon as the ladies learned how to properly hang clothes, then I could sit back and enjoy that scene. This blended right in to the kidnapping of the parents. The ladies are happy and social, and then the story shifts to violent and frightening. It was a good surprise and promoted an emotional rise from the audience. The ensemble yell behind the curtains to symbolize the loss of Miguel's voice was very powerful, when it was done as one voice.

I made a creative choice to use the villagers' lines in the entrance of my living forest. This moment always worked for me because it was the first real change from reality to fantasy.

It was cool to watch the trees crawl onto the stage in the red wash. Although the play was effective to this point, it really came to life when the living forest took over and introduced La Llorona. In the early weeks, there was no interaction between the forest and the story. They were just decoration. Again, Rick Garcia suggested that they do something. I was unsure of the rules of UIL, but with his clearance, I detailed the forest day by day. By the end of the season, the living forest was another part of the character list. They won their own awards and pretty much carried the weight of the season. The living forest was the “It Factor” of my production.

The use of the forest within the Voice Keeper scene was a strength. The different levels created depth, and the rotation into the General’s garden was extremely effective. It was fun to play with ideas of how to keep the dogs active in this scene. Miguel was able to feed them some tortilla, and the actors themselves were pretty committed to their characters. They scratched for fleas, they chased butterflies, and when a costume piece fell off, they would play with it using their paws. The guard dogs were always so engaged, believable and funny, and not distracting from the focus. The use of small lights for the hypnotism worked well, too.

The building of the Big Tree worked really well. The actor liked the challenge and it allowed for the focus to go to Miguel and La Llorona for the story. The best part of the battle and dream sequence was the sneaking in and out of La Calavera and Dream Miguel. The use of Dream Miguel, an almost identical actress, was my original idea. I didn’t know if it was going to work, but after seeing it on stage with the mix of lighting, I received several of the same comment, “You have twins?!” I always laughed because they actually do not look alike in real life. It was an effective use of costuming, body-type casting, and wig application.

The end of the play, for me, was effective. In the world of choreography and marching band, I like shows that begin and end in the same way. It’s full circle idea that I believe is effective in concluding a story. By bringing the actors out at the end in the same fashion that

they started allowed for me to put a nice close to the show. The choice of cutting out the dancing and singing at the end helped the overall composition of the play as well.

The technical aspects, considering the limitations on rehearsing with a lighting system, were extremely effective throughout the production. When we performed the show without lighting, it still worked, due to the simplistic nature of the story. However, the lighting facilitated the fantasy feel of the play. It introduced a different level of experience for the audience with the use of color washes and cross fades.

The musical choices and applications were one of the strongest functions of this play. The use of the Frida soundtrack was a great find, and each song just magically fit into place within the transitions of the play. The use of a bass drum for the sound of the soldier was a good choice. Sometimes I had to adjust the tone of the drum to get exactly the right pitch, but it always worked well. The use of actors' voices as background noises was also effective.

The costume designs were beautiful, but I can only take credit for the basic description for each character. Guadalupe Sanchez (Lupita) was my costuming genius. She listened to my requests and she brought each character to life. There were many times when I wanted alterations or changes made for specific costumes, and she was able to meet each of my needs or demands. For example, the original dog costumes were full body mascots. After just two shows, we threw those aside and made headbands with ears, belts with tails, and paw-like gloves. Also, La Llorona's costume, after being on stage, seemed to pretty and colorful. I asked Lupita to add some black to make her seem more creepy, and to add a rebozo ["scarf"] that could be flipped to the front of the costume at the end of the play to carry the feather in. She made it work like magic.

The masks were another strength of the show. I did not know if I should make the masks or buy the masks. At the theater convention, I found a beautiful set of pre-designed masks that

fit my characters so well; I checked my budget and bought them immediately. However, I still needed masks for my living forest. During the first semester, I am the visual coordinator for the marching band. We had purchased some plain white masks to portray robots in the field show. I had several leftover masks in my office, so I decided to cut them up, paint them, and glue on leaves. It was cheap and effective, and all the masks received continued compliments throughout the season.

Weaknesses of Production

Feedback was always positive throughout the season. It was not until state that a judge gave me more negative feedback than positive. I wish I had the state critique much earlier in the season. Then I would have had time to work on those aspects before closing the show. With that said, my colleagues are the number one advocates of the greatness of my production, but I am my number one critic; always looking for the mistakes of the show and the ways to improve upon them. Though my overall critique of the production is positive, there are several moments in the play that I would continue to work on if time permitted.

First of all, the physical movements of the actors on the initial entrance could have been developed more. As a director, I could have spent more time facilitating the actors' ability to internalize their character's physicality. This also overlaps into the vendor scene. I am happy with the final product of the vendors because I know the level at which they started. Their progress is great, but the selling of the fruits and vegetables could have been so much more.

The weakest scene in the play was the courtroom. The use of actors as the American flag and the podium worked, but the part of the Judge was never quite right. This scene changed the most, both in staging and in costuming. There was a time when I wanted the scene to be like a scary nightmare in the mind of Miguel. So I dressed up the ensemble in black hooded gowns to represent a demon-like jury. They walked out in a ritualistic fashion that resembled a cult. At

the end of the play, when the Judge reveals that he is an immigrant, the hoods were symbolically removed, but this never worked right. It was overdone and took too much time, so I eliminated the jury. Then I received the comment about the Judge being out of time and period with the white wig. I quickly Americanized the Judge by giving him a necktie, a white collared shirt, glasses, a salt and pepper wig, and a “George W. Bush” accent. This worked well, but only when the actor could accomplish the costume change on time and when he didn’t forget to put on a piece of the costume or to take off a piece of the campesino costume.

Several critic judges suggested the addition of choreography, but only the state judge commented on the play being “over choreographed.” As the director, I stand by my decision to add all of the chosen movement. After all, it is live theater and the kids are going to make mistakes even if they try their hardest.

There were some costuming issues that created some visual weaknesses, but they were all minor. As the director, I noticed them, but the average audience member would not give it a second look. For example, the bags used by Miguel and Luis were hard to open. Luis always had trouble putting the machete into the bag, and Miguel had the same problem with the feather of the Quetzal. Also, Miguel’s wig looked a bit false. However, I looked long and hard for wigs and that was the best I could find in a pair. I even painted it with a hint of black to make the color look more realistic.

If it weren’t for the actress playing the part of the Voice Picker, I may not have ever been satisfied with the scene. I tried several different staging options with the ensemble, but it was not until I added wave-like sound effects that the scene took a new life. However, the actress for this scene is the reason for the success. I gave her suggestions for the character, but she literally told me, “I don’t want to do it like that.” Carola Guerrero created the character, she played with the character, and she owned the character. It was her commitment to the role that brought the

scene to life.

In the end of the play when the border lights up, it could have been so much more effective. The issues I had included finding bright portable lights that could be lit up with a simple click. Then I needed to have those lights attach to the actors in a quick, convenient and concealed fashion. Ultimately, the idea worked in its basic form. If I had more time to commit to that one obstacle, maybe I would have found a better way.

Reflection on Concept Statement

I believe that I mastered my compositional metaphor of a living forest. The use of actors as scenic elements was the driving force of my production. This concept was visually unexpected by everyone who saw the show. The show went from a few living pieces to an entire show of actors becoming doorways, clotheslines, trees, rocks, a bed, a flag stand, and a podium. Each character lived in the world of the play and reached a high level of believability.

As far as costuming is concerned, Lupita made my designs work on stage. The representation of the Quetzal through the use of red and green was not as obvious as I had stated. However, each campesino costume had a trim of red and green detail, symbolizing the desire for freedom. The masks from Ravenwood Masks were beautiful and such a treasure to discover.

The only part of my concept that I did not stick to is the use of an actor to represent day and night. I agree with Professor Bellah's comment in his written observation that it was not necessary and it did not take away from the overall composition of the production.

Reflection on Student Learning Goals

- **Voice Projection:** As soon as we started rehearsing on a stage, the students began rehearsing with better projection. I sat at the back and they naturally delivered their voices to me. It was such a relief to hear them rehearsing with such confidence and professionalism. There were two consistent projection issues throughout the season.

First, the characters speaking behind masks had to work on getting their voices past the mouth of the mask, especially the Voice Picker. Her mask was the largest on her head, and I had to add several layers of padding to keep it off her face and above her mouth. Believe it or not, my vocally weakest actor this season was Josh Ybarra; Judge, Luis, Duende, Voice Keeper, Voice in Shell. He has such a powerful voice that echoes across a room, however, when he did his sincere moments, I was consistently given notes about his volume. Through the last performance, he could never let his guard down on his projection. He must have done well because he won Best Actor at the Regional Meet and an Honorable Mention award at the State Meet.

- **Articulation:** Again, speaking from behind the masks was an issue that the actors had to work on continuously. When it came to the Spanish, there were never any complaints from the judges about understanding the dialogue or the story. I believe my students did really well at articulating for the non-Spanish ears. My background really helped because I never let them get comfortable with the language so that they had to work at always saying the words clearly and effectively.
- **Cultural Pride:** My students were definitely able to connect to this play on a personal level. The most amazing accomplishment was having the community connect to this play on a personal level. People would ask if I really directed such a strong Mexican culture play on my own. Sure, with the right research and paying attention to the details, of course. Even the Superintendent of Hidalgo ISD, Doctor Eduardo Cancino, after seeing the play, told me the stories of working in the fields with his own father. He expressed to me how the play touched his heart.
- **Broadway Survival:** January to June is not a normal season for any high school show, and at the competitive level, it's a big request for such young actors. Nevertheless, my

students pulled it off. Their season included four clinic performances, five competitive performances, six district tour shows, one thesis performance, and several small performances for teachers, administrators and community members. That is over twenty performances, not including rehearsal runs and dress rehearsals. Yes, my kids successfully experienced a small piece of Broadway.

- **Character Development:** I just have to ‘state,’ that we would not have made it to ‘State’ if my students did not achieve a successful level of character development.
- **Ensemble:** My students are humble and well mannered in all capacities. I have seen kids fight over parts in other groups, I have seen the cliques form in other groups, and I have seen teams that do not work together. Conversely, my students are the closest bonded group of kids I have ever worked with. They look out for each other and they respect each other. Every time a decision was made regarding casting, my students respected that it was for the best of the team. The reflection of this bond and the measurement of this goal is seen, not only in the performance, but also in the awarding of the ensemble in three separate competitive venues with three unrelated critic judges. That is just unheard of. I am incredibly proud of my kids and their accomplishments as an ensemble.
- **Respect for the Crew:** Like I mentioned above, the crew falls under ensemble for this production. The biggest moment of respecting the crew came when the light girl did not show up for the Area Meet. Homer Castillo, having never seen the show from the front, had to run lights at the last minute. The entire cast knew that this could make or break the season. I sat down with Homer and went over all the details. He reviewed his notes all through the night and he did a near perfect light show. We dedicated the win to him.
- **Rehearsal Etiquette:** Last year, I had to dismiss Josh Ybarra from the cast for bad rehearsal etiquette and selfishness. It was a long battle against him and his parents with

several administrative meetings. At the end, the principal had me offer him his spot back. It broke my pride to do that, and when I offered, he declined. It was a defeat that I am not proud of in my career. However, this same student called me over the summer break and begged to be let back in for his senior year. I agreed, on a probationary 1st semester. This young man came back into the theater program and made me very proud. We challenged each other; I am a better director and he is a better actor and person because of our experiences this season. Josh acted as a role model for the other students when it came to rehearsal etiquette, and he even became a team leader by giving pep talks before each performance.

Venue Limitations

Not having a venue would be my strongest limitation. The Hidalgo Theater Program is in the fifth year of existence with a band hall rehearsal space. At the beginning of the season, I used spike tape to mark the dimensions of a stage. I used X's to mark the acting areas; down-center, up-left, etc. Although not ideal, this worked for staging purposes. Unexpectedly, the district opened the new 'auditorium' as they called it. To me, it was just a little stage. Nonetheless, I booked it every chance I could, and that process was lengthy. A paper signed by the fine arts director, the maintenance director, and the superintendent; all of which I had to personally obtain. I must confess, though, that stage made a huge difference in the effectiveness of my blocking, my management in rehearsal time, and the motivation of my students.

Our attendance at clinics was the opportunity to get on a real stage with real lighting. At each clinic, we were given a rehearsal time to run our scenes and spike our set. Then we would perform for a clinic judge, and he/she would give us an hour critique session. The use of other venues during our season made our show even more successful. They were well worth the time and the cost of travel, meals and hotels.

The hardest venue limitation to overcome was finding a site for my actual thesis production performance date. At the beginning of the year, I called a few local schools to research the cost of renting a space. The word got back to my superintendent and I received a little slap on the wrist from my immediate supervisor, “Why would you look outside of our district for a performance facility?” As if performing in the gym would suffice.

In December, I was asked to check out the new site (not yet open). It was quaint, and knowing that the administration did not understand my needs, I surrendered to the idea of a limited site for my big thesis show. I booked a date with Professor Bellah and I put it on the school calendar for the evening of May 22, 2009. Shortly after the New Year, I was told that Prom was rescheduled for that night. The solution my administration gave me was to have the show during the day. Well, this completely destroyed my plans of publicity and a large audience, but I accepted knowing I had no time and no other options.

As the season progressed and the show was becoming a community success story, I was able to convince the administration of the importance of a proper lighting system for my thesis show. At the beginning of April, they gave me permission to find another site outside of the school district; with one exception, I could not invite anyone for risk of making the school board feel bad about not using our new ‘auditorium.’ By that time, everybody was booked, but I was able to find one school that could help. The theater directors at Pharr San Juan Alamo High School (PSJA) put me on their calendar, but with the obligation of calling the PSJA Principal and getting district approval. I tried for weeks to get a hold of her by leaving messages and follow-up calls. Again, I surrendered to the little district stage.

One day in May, I went to see our old Principal, Mr. Edward Blaha; the new Assistant Superintendent of Early College Readiness. Mr. Blaha was the Hidalgo Principal until November of 2008, therefore, he was the original supporter of my master’s degree program. All

season, he has been my number one fan. I went to invite him to the next contest and update him on the progress of the season. I mentioned to him about the problem with getting a hold of the PSJA Principal and he said, “Corina Ramirez? I know Corina.” With just a five minute personal phone call, Mr. Blaha reserved my show site. I was in awe of the power of one man, and I was so glad that he’s on my side.

Conclusion

This theater season has been one unexpected success after another. I am thankful and humbled for all of the opportunities that have come my way during this process. I have learned many things about myself as a director, as a teacher, as a professional, and as a graduate student. I am extremely thankful to my administration and to my colleagues for their support. I believe this production of ¡Bocón! is my best work to date, and I am very proud of myself and my students for making it a wonderful learning experience.

Works Cited

- Ancona, George. Fiesta Fireworks. New York: Lothrop, 1998.
- Brandenburg, Frank. The Making of Modern Mexico. Englewood Cliffs: Prentice-Hall, 1964.
- Castro, Rafaela. Dictionary of Chicano Folklore. Santa Barbara: ABC-CLIO, 2000.
- The Democracy Center. "The ABC's of Immigration." 27 Dec. 2008. <http://www.democracyctr.org/voices/abc_immigration.htm>
- Doollee. Ed. Julian Oddy. 22 Dec. 2008. <<http://www.doollee.com/PlaywrightsL/loomer-lisa.html>>
- Google Maps. <<http://maps.google.com/maps?hl=en&tab=wl>>
- Graebel, Laurel. "The Power of Words." The New York Times 21 March 2003. <<http://query.nytimes.com/gst/fullpage.html?res=9E02E4DC1331F932A15750C0A9659C8B63>>.
- Loomer, Lisa. ¡Bocón!. Woodstock: Dramatic Publishing, 1989.
- Mitchell, Young. "Study Guide for ¡Bocón!." TheFulton.org. 22 Dec. 2008. <http://www.thefulton.org/_files/BoconStudyGuide.pdf>
- Murray, James. Wireless Nation. Cambridge: Perseus, 2001.
- Nation Master. Ed. Rapid Intelligence. Sydney, Australia: 22 Dec. 2008. <<http://www.nationmaster.com/encyclopedia/Lisa-Loomer#Plays>>
- Peoples, Amber. "¡Bocón!" Dramatic Publishing Play Reviews <http://www.dramaticpublishing.com/product_reviews_info.php?products_id=164&reviews_id=160>
- Rosenberg, Joe, ed. Aplauso: Hispanic Children's Theater. Houston: Pinata Books, 1995.
- Russell, Philip. The Chiapas Rebellion. Austin: Mexico Resource Center, 1995.
- Spanish Abroad. "Study Abroad in Mexico: Government and Politics." Ed. Phoenix Internet Marketing Firm. 5 Dec. 2008. <http://www.spanishabroad.com/mexico/country_guide/mex_politics.htm>

Vidgen, Lucas. Guatemala. 3rd ed. China: Lonely Planet Publications, 2007.

Wilkinson, Tracy. "Mexico Drug Traffickers Corrupt Politics." Los Angeles Times 31 May 2009, World. 10 June 2009 <<http://www.latimes.com/news/nationworld/world/la-fg-michoacan-drugs31-2009may31,0,1691370.story?page=2>>

Selected List of Works Consulted

Hayes, Joe. La Llorona: The Weeping Woman. El Paso: Cinco Punto Press, 2004.

Hayes, Joe. The Day It Snowed Tortillas. El Paso: Cinco Punto Press, 2003.

New Dramatists. 2009. The Shubert Foundation. National Endowment for the Arts. 28 May 2009. <http://www.newdramatists.org/about_ND.htm>

Appendixes

May 4, 2009

Jose Rangel, Principal
Hidalgo Early College High School
910 E. Pirate Drive
Hidalgo, TX 78557

Dear Principal Rangel:

As the critic-judge at the District 32-3A 2009 UIL One-Act Play Contest in April, I just wanted to let you know how impressed I was by Christina Burbank, Sandy Garza, Max Gutierrez and their students. Their production of *¡Bocon!* was not only emotionally, intellectually and aesthetically stimulating, but was an absolute joy to watch.

Equally, if not more important, was the overall behavior of the Hidalgo Early College High School students. At a time when there are many complaints and concerns about "kids today," I am please to report to you that the students in your theatre program were excellent ambassadors for your school and your community. As a classroom teacher, theatre director and theatre adjudicator/respondent for the last forty years, I know what makes for good productions and good students—good directors! And you certainly have that. The quality performance and the exemplar behavior of your students was the direct result of Christina Burbank, Sandy Garza, and Max Gutierrez's knowledgeable, industrious and dedicated leadership.

In short, you were represented by "winners" at this year's UIL One-Act Play Contest.

Cordially,

Roger Schultz
Professor of Theatre

xc. Eduardo Cancino, Superintendent
Hidalgo ISD Board of Education
The Monitor, McAllen Newspaper

From: "Robert Stanley" <[REDACTED]> [Save Address](#) | [Headers](#)
To: <[REDACTED]>
CC :
Date : Mon, 27 Apr 2009 12:24:42 -0500
Subject : **Play**

Christina,

My name is Robert Stanley the Theatre teacher in Odem, a 2A school 25 miles west of Corpus Christi.

I took 5 students to the Regional comp. at Del Mar on Thursday. We were simply blown away with your production. We could not stop talking about it. We did not stay for the results so were hoping that this judge was qualified to judge a great show. We are extremely pleased and say congratulations that your ensemble is going to state. I have seen so many shows get overlooked because of the politics and seniority some directors get, you and your assistants, cast and crew have restored our students belief that they can advance. Great show, good luck at State!!!!!!

Robert Stanley
Odem High School

Colleague Review 1:

Jorge Lozano

Hidalgo High School Fine Arts Director

What a tremendous opportunity for the theater students of Hidalgo Early College High School to be part of the spring 2009 production of ¡Bocón! From the early stages of development in January to the final presentation at the Texas University Interscholastic League State One Act Play Finals, the play underwent encouraging transformation.

As the play took development the cast, crew, and director were faced with extreme challenges with one of the main characters unexpectedly transferring to another school district forcing the director to shuffle the cast. Week after week the director built upon the feedback given at clinics and performances. The play was never performed the same way twice as it continued to mold into its unique flavor.

The director is to be commended for being able to draw out the characters to not only fit the play but to fit the actors as well. In the end, all actors and crew understood what their roles were during every second of the production. Each actor involved will walk away learning something about themselves through the eyes of the characters represented. The message delivered in ¡Bocón! really hits home to the people from Hidalgo in South Texas. It is almost as if the actors transformed themselves as they conveyed the narrative so realistically.

Congratulations to all the students and teachers involved and esteem regards to the director for leading this production so eloquently.

Colleague Review 2:

Max Gutierrez

Hidalgo High School Band Director, Low Brass

As the curtain opens, there is an empty stage. The music comes on with a rolling drum and different pitched bells. Then actors begin to fill the stage, imitating workers in the field. “Imagine a land,” are the first words spoken and as the play commences, I have been taken into a story full of adventure, mystery and folklore.

From the beginning of ¡Bocón! I am drawn into the world of Miguel, a 12 year old boy who flees military oppression for Los Angeles. The actors become the border, house and even a forest. The costumes made every scene believable. It was easy to imagine the land that was described in the opening scene. Transitions between scenes were seamless, taking the imagination from the market to the fields. I believed that the ladies were washing clothes by the river and that a family was in their home. The role of “La Llorona” takes me back to when my parents would tell me the story of the Weeping Woman. Walking through the forest and cheering for Miguel to defeat the soldiers to get his voice back. From beginning to end I believed I was in Miguel’s world.

The costumes were great! The masks used for La Llorona, Calavera and others were fantastic. The music added purpose to each scene. I thoroughly enjoyed every aspect of this ¡Bocón!

It is also important to note that I accompanied Ms. Burbank to all of her contests throughout the season. My responsibility was to set up the sound system at each show. I attended most rehearsals to act as a second eye. Ms. Burbank did all of the directing and creating, but she often gave her assistants credit for things we did not do. It was an added pleasure to be a part of such a successful production in and out of the contest venue.

Colleague Review 3:

Randall Cantu

Crockett High School (Austin, TX), Director of Bands (Former Hidalgo employee)

The development of a production is the key to a successful competitive group. Over the course of the last four months, I have had the pleasure of witnessing the development of Hidalgo High School's rendition of ¡Bocón! One of the more impressive elements of this process has been the director's ability to create a theatrical project without the resources found in a performing arts facility.

The first viewing I had was at the Connolly High School One Act Play Clinic in February 2009. This was the first time the production was set on an actual stage. Ms. Burbank, the director, utilized the opportunity to get feedback from the clinician, Rick Garcia, and help her students understand the mechanics of the stage and lighting. At this point in the progression, the students were still learning lines and initial staging concepts were being implemented. I was impressed by Ms. Burbank's decision to utilize the cast in creating the set and wondered what it would look like when costumes and props were incorporated. It was clear to me that the director had a defined plan and vision.

In March 2009, I attended the UIL OAP Zone competition at PSJA High School, and I was pleased to see a more fully developed show, complete with costumes and props. The students had clearly refined their lines and characters were developing nicely. Nuances such as inflection and body movement were effectively incorporated and made the show incredibly entertaining. I was not surprised when Hidalgo advanced to the next round of competition because their production was original and quite meaningful. It was the crew and actors' execution of their individual responsibilities that made it easy for the audience to embrace the

story. The student's ability to communicate the message is a direct reflection of what was being taught in the classroom.

Hidalgo advanced from three more rounds of UIL OAP competition before they qualified for state finals. I attended this competition in May, and witnessed even more development of the characters, specifically the role of the chorus. I enjoyed the choreography the director created for the chorus because it enhanced the lines the main characters were delivering. Monologues like the father's description of the creation of man could have been very dry, but the director's decision to incorporate the chorus in interpretive movement made the scene visually appealing. The state performance of ¡Bocón! was clearly the peak of Hidalgo's OAP season. The students performed like clockwork. Though I'd seen the production several times, I felt like I was watching something new and refreshing every time.

Colleague Review 4:

Dorali Garcia

Hidalgo High School Gear-Up Coordinator

¡Bocón! was a true pleasure to experience. The subtle (and sometimes obvious) humor used in the performance was an excellent contrast to the serious cultural and societal issues that drive this play. I particularly enjoyed the use of cast members as props to symbolize inanimate objects such as doorways and trees. The first time I saw the play I simply interpreted it as a clever use of cast members to compensate for lacking props; however upon a second viewing of the play I understood that the workers symbolized the stories and emotions these “objects” have been witness to. It reminded me of the saying “if these walls could talk.” I also liked the lighting effects used to emphasize the characters’ monologues and the colors used to illustrate the emotions these characters (and consequently the audience members) were feeling. The cast members did an excellent job of epitomizing their characters- everything from the dogs to the goblin were very well played out by the students.

Colleague Review 5:

Diane Freeland

Hidalgo High School UIL Coordinator

Watching a performance by former students always has a “wow” factor for me, however, I was not prepared to be transported into the ¡Bocón! experience. Right away I felt was in the marketplace. The drums caused my pulse to jump and I could feel my heartbeat increase. The singing calmed me. Rather than confuse the story, the absence of set encouraged the reliance on other senses for clarification. Perhaps that is what created the sensation of being there. The chorus reinforced the movement of time and place. The forest seemed to come alive, literally and made the stage even more magical.

When reading the play I appreciated the different levels of meaning woven into the story as well as the real and imagined characters delivering the message. Ms. Burbank’s interpretation of the story made me forget that I had read the play, because the characterizations so eclipsed those that I had envisioned. Even though I knew which students had which roles, the radically different demeanors and styles made me question whether substitutions had been made. The choice of masks made the transformation complete. The layers were conveyed by the actors through their playfulness and simplicity confirming its roots as a child’s play. At the same time, the desperate situation and driving forces behind immigration are implicit in the characters’ development and delivery throughout the play. In fact, if my own growing reaction to the drums and helicopters is used as a measure, the actors were very successful.

I did not even notice the lighting until the third viewing. The changes supported the movement of time and the changes from the remembered reality into the mystical encounters. It was subtle and fluid to the point of being invisible. That was one of the indications for me of how involved I became in the story.

I am the kind of viewer who is not interested in a book or movie once I know the ending. This makes it all the more amazing that whether it was the first or fourth viewing, I still felt the loss of Miguel's parents, I smiled at his humor, I wanted Miguel to be careful with the voice in the shell, and I was proud when he grew strong. Each time I watched Hidalgo's ¡Bocón!, I felt transported to a different place and way of life. Afterward, I marveled that a play without a set and just a few actors created such a moving and emotional experience.

Colleague Review 6:

Rick Wygant

Hidalgo High School Band Director, High Brass

Recently, I had the opportunity to see the Hidalgo High School performance of ¡Bocón!, and for someone who has had very little exposure to the theatre, I have to say that it was a very enjoyable experience.

If I were going to create any personal criteria to gauge my enjoyment of a theatre performance, there would be two simple points:

- Is the story easy to follow?
- Does the story hold my interest?

In both of these cases, the answer is a resounding, “Yes!” The performers clearly understood their roles and the characterizations necessary to communicate well with the audience, and the shifts in emotion were very clearly portrayed. For me, this made the story line very simple to follow.

The most impressive aspect of this performance for me was the complete absence of constructed props and scenery. To create a 40-minute stage performance where the only background scenery was created through the characterizations of the cast members themselves, and again, was very easy to recognize and understand, shows true creativity and ingenuity on the part of the director.

Overall, for this theatre novice, the Hidalgo High School performance of ¡Bocón! was very entertaining, and I applaud the efforts & talents of both the students and directors.

Ms Korolyk

UIL One Act Play

Dress Rehearsal

March 12, 2009

Please answer the following questions (briefly). BE CRITICAL... NOT NICE!!!

I will use this information for tonight's practice. Thank you for your time.

Enjoy the show!

1. Please SUMMARIZE the PLOT LINE / STORY:

a story about little boy who lives in a small village controlled by soldiers and rich people (somewhere in Mexico) his parents get killed and he is fleeing to USA

3. Were there any RELATIONSHIPS that were UNCLEAR? Explain.

people in black, are they judges & monks? who is the lady with the shells and why does she have them?

2. Were there any CHARACTERS whose PURPOSE was unclear? Explain.

the Indians who give the little boy a feather of freedom; what happened to the parents? It was too fast and the change between the scenes needs a transition

4. Were there any moments where you LOST FOCUS or GOT BORED?

what exactly happened to parents? why did they get arrested?

5. If you could change or add anything, what would it be?

eye-contact with the audience. The words have to be pronounced clearer, with no rush in order to be understood, more pauses between the scenes;

6. Who was the BEST ACTRESS? (Pick one)

Vicky/Alexis

7. Who was the BEST ACTOR? (Pick one)

Josh Ibarra (of course)

8. Additional Comments Please:

When the boy loses his voice, his gestures need to vary because they seem to be the same and not always are understandable

Please return to Ms. Burbank ASAP... Again, thank you for your time

*Awesome
Work
guys!

UIL One Act Play

Dress Rehearsal

March 12, 2009

Please answer the following questions (briefly). BE CRITICAL... NOT NICE!!!

I will use this information for tonight's practice. Thank you for your time.

Enjoy the show!

1. Please SUMMARIZE the PLOT LINE / STORY: Young boy trying to reach the United States. (symbol) of life.

2. Were there any RELATIONSHIPS that were UNCLEAR? Explain. _____

3. Were there any CHARACTERS whose PURPOSE was unclear? Explain.

→ The Crazy Shell girl appeared out of nowhere; however, she was a very interesting character. She added a lot of humor to the play.

4. Were there any moments where you LOST FOCUS or GOT BORED?

Keep the conversation between the father & son interesting by reflecting emotion & care between father & son. This is our important part; don't lose audience!

5. If you could change or add anything, what would it be?

X No changes just more emotion (possible fears)!

6. Who was the BEST ACTRESS? (Pick one)

The Crazy Shell girl

7. Who was the BEST ACTOR? (Pick one)

The General

8. Additional Comments Please:

Work on facial expressions when all actors are coming in and plowing the land. Show more emotion. Express more anger when referring to the soldiers.

Please return to Ms. Burbank ASAP... Again, thank you for your time

UIL One Act Play

Dress Rehearsal

March 12, 2009

Please answer the following questions (briefly). BE CRITICAL... NOT NICE!!!

I will use this information for tonight's practice. Thank you for your time.

Enjoy the show!

1. Please SUMMARIZE the PLOT LINE / STORY:

As long as you have
memories and a voice with which to share,
the love will live on!

2. Were there any RELATIONSHIPS that were UNCLEAR? Explain.

No! I really
like the way the family were the same colors!

3. Were there any CHARACTERS whose PURPOSE was unclear? Explain.

The judges!

4. Were there any moments where you LOST FOCUS or GOT BORED?

Nope!

5. If you could change or add anything, what would it be?

Nothing really! I
was awesome!

6. Who was the BEST ACTRESS? (Pick one)

Vicky!

7. Who was the BEST ACTOR? (Pick one)

Josh! Willie was an awesome

8. Additional Comments Please:

Beautiful costumes!! DOG!

Please return to Ms. Burbank ASAP... Again, thank you for your time

Very good projection!

His voice is awesome & resonant!

} Josh

Vicky is sooo funny!

Very natural!

Really good dream sequence!

D. Leviño

UIL One Act Play

Dress Rehearsal

March 12, 2009

Please answer the following questions (briefly). BE CRITICAL... NOT NICE!!!

I will use this information for tonight's practice. Thank you for your time.

Enjoy the show!

1. Please SUMMARIZE the PLOT LINE / STORY: Miguel loses his parents and loses his voice. He is on a journey to get it back with the help of La Llorona.

2. Were there any RELATIONSHIPS that were UNCLEAR? Explain. Who was Sea Lady? Just a random woman where. La Llorona was? Javi was off the whole time.

3. Were there any CHARACTERS whose PURPOSE was unclear? Explain. I was a bit confused with girls holding posts (hammers) at beginning? Are they just walls? I didn't understand who man in black was at beg. end? Judge of what?

4. Were there any moments where you LOST FOCUS or GOT BORED? I didn't see where (or it was unclear) Miguel found lucky feather?

5. If you could change or add anything, what would it be? Rhythm at the beginning was off. Dancers, placing of line up in beginning.

6. Who was the BEST ACTRESS? (Pick one) La Llorona (Vikki)

7. Who was the BEST ACTOR? (Pick one) Josh

8. Additional Comments Please: Miguel's hair looks extremely realistic. The trees

Please return to Ms. Burbank ASAP... Again, thank you for your time

Back has notes —

Ang
Alexis - san Juan de la paz - Bacón (Miguel)
YARRA - judge
(Wing Black?)
placing in
line takes
time, broke
lost.

Alexia - nostr
Pruna -

Kiki also
disappeared

- dancers
off . (2)

- unclear as to who girls were
you were standing out there (posts?)
Ans. Holding bamboo sticks ??
- where was father found? Did Miguel always
have in bag. - wasn't defined.
- who is clean woman?

19. Homma
job to spare
kids to
go home
w/ parents

E Snodgrass

UIL One Act Play

Dress Rehearsal

March 12, 2009

Please answer the following questions (briefly). BE CRITICAL... NOT NICE!!!

I will use this information for tonight's practice. Thank you for your time.

Enjoy the show!

1. Please SUMMARIZE the PLOT LINE / STORY: Miguel loses his parents and his voice. He then goes on a quest to find his "voice"

2. Were there any RELATIONSHIPS that were UNCLEAR? Explain. Didn't understand the grim reaper looking characters, need to practice moving together.

3. Were there any CHARACTERS whose PURPOSE was unclear? Explain. The Ocean Woman.

4. Were there any moments where you LOST FOCUS or GOT BORED? No, I was entertained throughout

5. If you could change or add anything, what would it be? Border of lights actors looked bored/disinterested.

6. Who was the BEST ACTRESS? (Pick one) La Llorona, Vicki (Alexis did awesome, too!)

7. Who was the BEST ACTOR? (Pick one) Josh

8. Additional Comments Please: See back

Please return to Ms. Burbank ASAP... Again, thank you for your time

the exit of grim reapers
looks sloppy

indian dancers looking down
like they don't know what
they are doing (watching Danny)

La Llorona's mask makes speech
sound muffled.

Didn't understand Leslie & other actress
w/ the two poles.

Vicky has great projection. & is
very comical.

Not sure who ocean woman is or
where she came from.

Indian dancer at the end started strong
but then finished off weak.

Strengths: One of the strengths of our production "Bacon" was that of the ensemble in general. The ensemble always brought a certain energy on the stage. Without the ensemble there wouldn't be a play.

There existed a closeness between the group which in my opinion made the play better. Throughout each rehearsal the group grew as a unit, becoming more and more involved. Every member

sacrificing for the group at least once. A strength brought by our director was commitment. Mr Burbank never gave up on this production no matter the many bumps we came across. A strength I think I had was also of commitment because at the beginning I was having doubts but I sacrificed for the team. That made me more dedicated.

Weaknesses: In my opinion I don't think we had many weaknesses.

Though I would say, articulation.
There was a time when that was
a problem as well as volume.

In a few scenes a few people
were too soft but we managed.

The one thing I would say was
our weakness would be time.

A few times we were running
at 39 minutes and it was very
scary. Fortunately we did are
best and never ran out of time.

A weakness for me would be of
not playing the cues at the exact
time. I think I could improve more.

As for the director all I would say
is for her to be a little more
calm but besides that there's nothing
else.

Ashley yras:

This has been such a great and successful year for us. The cast and crew is a strong group with each member having their good and bad times. We are now facing the end of the season and have noticed ~~our~~ our strengths and weaknesses.

The production was a story no one ever thought of doing, but with each person we have made it a strong play and made it to state. This production has developed many strengths. For example, one of them would be able to develop and experience many characters.

We learned to naturalize it by putting ourselves in that position.

Another strength would be our rehearsals because through each one of them we developed into something better. And with all

of ~~this~~ this work we were able to create "an ocean with no waves!"

~~to~~ That means that there are no boundaries towards your needed. This has a great reflection

on all of us because we have showed everybody in the state of Texas that the people from the valley are capable of achieving in many things. This now brings me to one of our greatest strengths, our Director. With her strengths she made ~~an entire~~ a bigger one. She taught us that everyone in the group is important from the lead role to the people in our crew. The strengths that I had were the people who supported me all throughout the season and thought me the right way of doing things. In this group strengths are a big part of our ultimate success.

Friday 6.
2nd

1) Strenghts:

The production of "Bocón" was a very organized and well-done show. It allowed students to show their best skills and talent. Our director, Ms. Burbank, was a major component ~~for~~ ~~of this~~ "Bocón" and for the team, too.

Ms. Burbank ~~because she~~ always gave us a motive to keep working hard and for us to keep going ~~for our~~ to our rehearsals; they were fun and it seemed that the most we practiced the ~~better~~ ^{most higher} chances we had to advance further and further.

To continue with, "Bocón" was a production which allowed many people to really understand the Hispanic culture. Even though some of our judges ~~it seemed that they were~~ ^{they} were not hispanic ~~or latin~~ ^{they} for one moment ^{they} were in a hispanic place. Nonetheless, as part of the cast I learned that it is possible for a team to work together, and that if the team always gives the best each

member has, the show
~~could~~ be a successful production.

Weaknesses:

"Bucca" didn't really have
a major weakness, but if
I had to choose a part
where it seemed that the
cast had to put a lot
of commitment - articulation.

Articulation was something
that we as hispanics have
to always keep working
in because our accent
is different.

June 1, 2009

→ Production, Process, director, and myself ←

1. Strengths → The strength of the production was the group of students. We all worked together to get as far as we did. We had our good and bad moments but at the end we never stopped trying. During rehearsal we all tried our best and that's why we all got better and better each day and got out something good about our character. I think that the strength of our director was watching all of us work together and helping each other out. My own strength was watching us (ensemble) get better and better while the season continued.

2. Weakness → The weakness of the production was that sometimes the ensemble got into dumb arguments with each other, and that would affect some of our ~~scenes~~ scenes because we wouldn't work together. During rehearsal and our class time there would be trouble most of the time because students would be absent or just couldn't attend to rehearsal because of some family problems. I would say that the weakness of the director was in competition days. She would always get nervous when the time for awards came along. My weakness was when ever

I wouldn't feel like doing anything, but I still had to do it so that the play ~~went out~~ would come out right and the way we wanted for it to come out.

Alexis Kebab

BoCoIn

- 1 Strengths
 - 2 Weaknesses
- * The production ✓
 - * The Process ✓
 - * The Director ✓
 - * Myself

Strengths

A huge strength of the show was definitely the ensemble because we all worked as a team during the long season and nobody got on each others nerves.

Another strength was the actors as individuals such as some of the main roles for example, Vicky (la Horra), Alexis (miquel), Josh (Dad.....), Carola (mom....)

Weaknesses

A weakness was that even though we had a strong ensemble we lacked energy at times. It was easy for us to ~~lose~~ lose focus during rehearsal (sometimes). Articulation this year was issue because of the masks, volume ~~only~~ only sometimes.

Strengths

We remained together as a team, ~~the process was long because it got postponed~~ even though the process unexpectedly got longer. Our rehearsals were great because ~~we knew~~ they were more organized this year.

Weaknesses

As a cast we were all sort of exhausted ~~too~~ because the season was longer but we were excited at the same time. Some of us were late ~~to~~ or couldn't go to rehearsals.

Strengths

Ms. Burbank over all is a very strong and ~~capable~~ capable director. She knows ~~too~~ what she wants to ~~achieve~~ achieve, she is also very organized, smart. She just knows what she's doing ~~period~~ period.

Weaknesses

She has a short fuse but ~~this year it was different~~ in a positive way.

The production, the process, director, yourself!

1. Strengths.

I believe that our strengths came from the bare stage we had and using the ensemble as our furniture and pictures. At the beginning we felt that having a bare stage was going to be hard but at the end it was a very good advantage. Having a big cast and always being very united was our greatest achievement.

Ms. Burbank greatest strength was her always hard working attitude that is always pushing us to try new things out and always keep on working hard. My greatest strength was that I was a 4 year member and can help others in whatever they needed.

2. Weakness

In Bacon think that the weakness was in the last fifteen minutes was maybe a little bit slower

and maybe a little bit slow maybe
~~weakness~~ if we could have worked
harder on our academics and
just focus more on the
show it would have been
awesome I think that Ms.
Burband does have weakness
but since she is always
getting we can never see
them, so I can't say what
her weaknesses are I believe
that I could have developed
my paper.

Strengths & Weaknesses

This season has been amazing for all of us. As a group we have improved so much. Honestly at first when we got our scripts the first time, I didn't really like it. Then a great ~~member~~ member of the team moved to another school and changed everything. I was the voicepicker and now Miguel. We had a change of roles to fill in for the guy that left. Our first clinic was 4 days from the day I got my new role. I don't know how I did it, but I learned my big chunk of lines & monologues during those few days. I surprised everyone, but myself above all. I've come a long way from last year. My physicality grew a lot this year and as far as acting also. Not only me, but also my fellow cast members as the ensemble were awesome to ~~work~~ work with. They showed a lot of commitment and endured all those long practices and nerve racking shows. I never thought that we'd make it as far as we did in the season. STATE! WOW! it was like a dream come true for all of us! We all thought we weren't going even make it out of zone, but we surprised ourselves at every show. We started off on the wrong foot but ended on a good note. All that hard work paid off. We went to 4 clinics, from zone to state, late night rehearsals, and an 8 show elementary tour. At first our show was horrible, I'm not going to lie, but somewhere some how it improved a lot. Every audience seemed to enjoy our performance. The

crew this year was on. we had people leave and come to the program in unexpected moments this year. From breaking a leg to personal problems and deaths. we managed to pull through. None of this would have been possible without our director. Her commitment and dedication to this program is demonstrated through this show. Our production isn't perfect, but it's almost there. We could be a little cleaner in some areas, but it's still good. Awesome year, Awesome cast, Awesome show!

forward. Never back. And after all of that, my importance in this production comes next. I am important in this production because, being part of the crew, I helped a lot backstage. My weakness is that throughout the season, I was never consistent.

The strenghts and weaknesses of the production, the proccess, the director, and yourself.

The strenghts of the production are that we have a strong ensemble. A live forest is always the finest ingridient to amazing the judges. One of the weaknesses is that our play contains Spanish speaking roles wich sometimes the judges find it hard to understand. The strenght of the proccess is that we had various important clinics, wich enabled us to strenghten our production. The weakness is that along the process, we lost several important people but we always kept moving forward no matter what, wich wouldn't have been possible without a strong director. Our director never doubted us, she always believed in us and pushed us so that we could keep moving

Jesus Guerrero.

06/01/09

Production

Strengths of the production was that it made us more united as a team and it made us as a family and I think everyone made a new friend.

Weaknesses were that sometimes we had no limits and mistook the serious times for fun times and our directors got mad.

Process

The strength of the process is that we reached the unexpected and we made it all the way to STATE. We reach the high point we were so happy.

The weaknesses were that we felt robbed when we didn't place, even though we felt that was our best performance.

Director

The strength of our director is that she is just plain out magnificent and I respect and trust her in her ~~choices~~ choices according to our production.

The weaknesses were that the state judge asked for stuff that could only be worked on, on a proper stage and we don't have one.

Me

My strengths were that I got over stage fright and really went forward as an actor and I am glad I was here for this

weaknesses were that I hate to see my cast members leave and that I have trouble with grades.

1. Strengths-

This year we went through a lot of hardships from the beginning of the season to the very end. These hardships did not hinder us but only made us a lot stronger. Through the hard times came a lot of happy times that made this season very memorable. Our strengths this year were we had a lot of people with acting experience. Since it was my senior year I wanted to make the best of it. We also had people who were willing to work to make it all the way.

2. Weakness-

A weakness that I felt that we had all season was we never got to practice on a real stage but in the rehearsal and on a elementary stage. Although this was a barrier we were able to get around and have a good season. Another weakness was we were always close to 40 minutes

Guillermo Soria

I believe we had a strong season overall. We had very strong main actors and the rest of our cast was very committed. I grew to appreciate the ~~rest~~ crew very much and realized the importance of them to our production. The directors all did their job nicely. They constantly kept us focused in rehearsal and run-throughs and were very helpful and reasonable. As for myself, I was insecure onstage, but I don't think it looks like it.

I felt though, that some cast members didn't take the play as seriously as the rest of us would have liked it. We kept deviating some

Javier Soto
June 1, 2004

The production.

1) Strengths - Our play had many strengths. We had a strong lead, and a strong ensemble. I think that our greatest strength was that we all know each other and we were great friends. Our strength was a great director too.

Weaknesses - One weakness we had was that we were inexperienced and had never gone to state.

The process

1) Strengths - The strengths in the process of making the play is long hours of rehearsal, A good Director and a great crew.

Weaknesses - a weakness in the process of making iBoon! was that it was a children's play and some judges took it as "brilliant" and some took it as a 2 out of a 10.

The director

2) Strengths - Our director is very creative. She imagined the whole show by herself.

Weakness =

- * 1.) **Strengths**: This season was full of strengths. The biggest strength was our teamwork. Knowing and confiding with the people you work and rehearse with surely encourages you to input more effort. Our director, Mrs. Burbank, also improved the production even more by having an open mind and creativity. She received and used any critic given to our advantage. We started from scratch and tried a lot of ideas before getting to the official end. Using a bare stage was also a strength, it intrigued people into our play, introducing them to a production rarely seen. The ensemble was the most entertaining and preattained the audiences attention and understanding throughout the show.
- * 2.) **Weaknesses**: Our advancement to state was specially challenging due to some weaknesses in our program. We had certain difficulties because of our lack of an actual performing theater stage. We had very little opportunities to practice in actual stages with elevation, curtains and lights. We didn't really have to project our voices in our practice site and that made us put extra efforts in the competitions.

- Strenghts:

Our show had a variety of strenghts which primarily came from long hours of rehearsal. In my perspective rehearsals were very productive mainly because our cast and crew were always there. At times people were excused from rehearsal only in emergency. Our strenght was how the actors and the ensemble worked together to tell a story, by using a lot physicality in the ensemble and making human sounds. Another strenght was our lights and our sound which was very unique.

- Weakness:

The play had a few weaknesses that would thankfully be corrected by our director, unfortunately at times the actors or the ensemble would forget to apply the corrections, yet for the most part throughout rehearsal we would make sure we would not. I believe that perhaps one of our weaknesses might have been the spanish because at times we did not always use articulation fluently, only at times and throughout rehearsal we would correct it.

Final Self Evaluation

6-1-09

◦ The production ◦ The process ◦ The Director ◦ Yoursels

1) Strengths:

- Our strengths, I believe, are what really carried us to achieve such a great level of success. We had a lot of good qualities like how we all got along. I can't remember a time where there was a selfish quarrel or any quarrel for that matter. With our family came the strong foundation of our leaders. Our directors provided us with good work ethics that will follow us to the future. Overall I believe our greatest strength was getting along and having that awesome teamwork.

2) Weakness:

- The weakness that comes to mind was keeping the momentum throughout the end of the show. From the beginning our show is so full of energy that it became difficult to hold that intensity towards the end. Another weakness was the time of the show. Having that fear of going over time was the most stressful challenge we had to overcome.

The cast and crew had a great number of strenghts as a group; one of the most important was with the production itself. As the production continued to grow one of the strenghts we develop was being able to explore every character and expand them. Another strenght we grew on was being able to focus on our practices. Our directors strongest strenght was being able to lead us and help us grow as actors. Also she made us see how important every single person on stage was, even when we were just trees. As we had strenghts we also had our weaknesses; one which we had as a group was we were not consistent with our timing. Also we were not able to focus but as we continued into our season we grew out of it.

Hidalgo's Victoria Gonzalez poses Monday at Hidalgo High. Gonzalez is one of the Rio Grande Valley's top girls basketball players and leads the Lady Pirates into the state tournament beginning Thursday in Austin.



ALEX JONES | AJONES@THEMONITOR.COM

Historic win cued tears of joy from Hidalgo team captain Gonzalez

BY BRIAN SANDALOW
RGVSports.com

HIDALGO — If Victoria Gonzalez had picked up the nickname "The Weeping Woman" away from the theatre it would be understandable.

After each of Hidalgo's playoff victories, Gonzalez has cried. On Saturday after Hidalgo beat West Oso to make the 3A state semifinals, her tears were spontaneous, just a product of the incredible joy and happiness

she felt after her team's historic victory.

"I cried so much," Gonzalez said. "Not even on just making the Final Four, just making it to the Sweet 16, the Elite Eight and now the Final Four. It's been a dream. I just got overwhelmed with tears."

"The Weeping Woman," however, isn't a clever name given to Gonzalez by her teammates. Away from basketball, she is an

See **HIDALGO** | 2C



COMING THURSDAY

» We go in-depth with the Hidalgo Lady Pirates as they prepare to face Argyle in the state semifinals in Austin.

HIDALGO

continued from Page 1C

actress, playing the part of La Llorona in the one-act play *¡Bocón!*. The play is the story of a young Mexican boy who flees his village after it is raided by soldiers and loses his voice.

One of the characters the young boy meets while trying to rediscover his voice is "La Llorona," a character from Mexican mythology. The weeping Gonzalez does on stage is different than what she does after victories, however. On stage, Gonzalez describes the crying "is supposed to be kind of a fake cry; something that's funny."

After games, though, the tears are cathartic. It's a release of happiness, fatigue and excitement, a different way of expression for the Lady Pirates' star. The crying certainly isn't scripted, but can be helpful for the more choreographed kind.

"Just by crying realistically, and me talking and crying, it kind of helps me build my character."



GIRLS BASKETBALL: STATE SEMIFINAL

Argyle (19-14) vs. Hidalgo (37-2)

Time: 2 p.m., Thursday

Tickets: \$12 each at door;

Can be purchased by calling (512) 477-6060 or 1-800-982-2386 or by going to texasboxoffice.com.

Gonzalez said.

While the crying can help Gonzalez in her life away from basketball, her experience as an actress helps her on the floor. Acting doesn't allow for shyness or bashfulness. There can't be much fear of speaking passionately in front of others, or exposing emotions in front of dozens of eyes.

All of that helps Gonzalez lead her Lady Pirates teammates as their captain. Her messages to her team come through clearly and she delivers them in such a way only somebody with her background could.

"She's fun-loving, she has a sense of humor. She's very emotional," Hidalgo coach



JOEL MARTINEZ | JMARTINEZ@THEMONITOR.COM

Hidalgo's Nashae Owens dribbles past Natalie Gray of La Feria during a game earlier this season in Hidalgo.


Monica Rodriguez said. "When there's tears of sadness, tears of joy, you can always read Victoria as far as how she's feeling. She's one to motivate her teammates. A true captain on the court."

Hidalgo has already gone further into the playoffs than any Rio Grande Valley team in the modern era of girls basketball. If the Lady Pirates beat Argyle on Thursday in Austin, they will

be one game away from a state championship, thanks in part to the charismatic leadership shown by Gonzalez.

And you can imagine exactly what kind of reaction that will get from Hidalgo's captain.

Brian Sandalow covers high school sports for Valley Freedom Newspapers. You can reach him at (956) 683-4436 or via e-mail at bsandalow@themonitor.com.



One day, you may have to
tell your grandchildren stories
about places like this.

Experts predict that within 100 years, natural lands and water resources will become scarce. Climate change will irreversibly alter the planet. And the habitats that support all life could be lost forever.

Support our mission to protect the future of our natural world. To make a difference that lasts, join The Nature Conservancy.

Log onto www.nature.org today or call (800) 842-8905.

The Nature
Conservancy



Protecting nature. Preserving life.

Iguazu National Park, Parana State, Brazil.

Inspiration that
supports my
concept statement



my Quetzal
↓ "BIRD OF FREEDOM"





used to create
vines on the
living forest





living forest masks
(painted green, glued on leaves)



material for the
feather of the Quetzal



resplendent quetzal

graphite, ink, colored pencil, gouache, and watercolor wash
44" x 30" 2007 - 2008



campesinos ↗
↘ campesinas



experimental mask:
covering one eye





new material
① to match campesinos
② to establish family

← Original MIGUEL
costume YUCK!



scarves, bandanas,
skirts



Duende:
image for costume,
mask, material

La Llorona:
mask, hair, dress, moss





Voice Picker:
mask , wig



Voice Keeper:
mask, costume, material



Original guard dogs
(Did not fit composition
of production style.)



material, net, shells



La Calavera:
Skeleton in boots
death-like mask





simplified dogs:
ears, collar, paws, mask, tail
(to be worn over campesino)





↑ chorus "Tell our story"
Miguel at border ↓



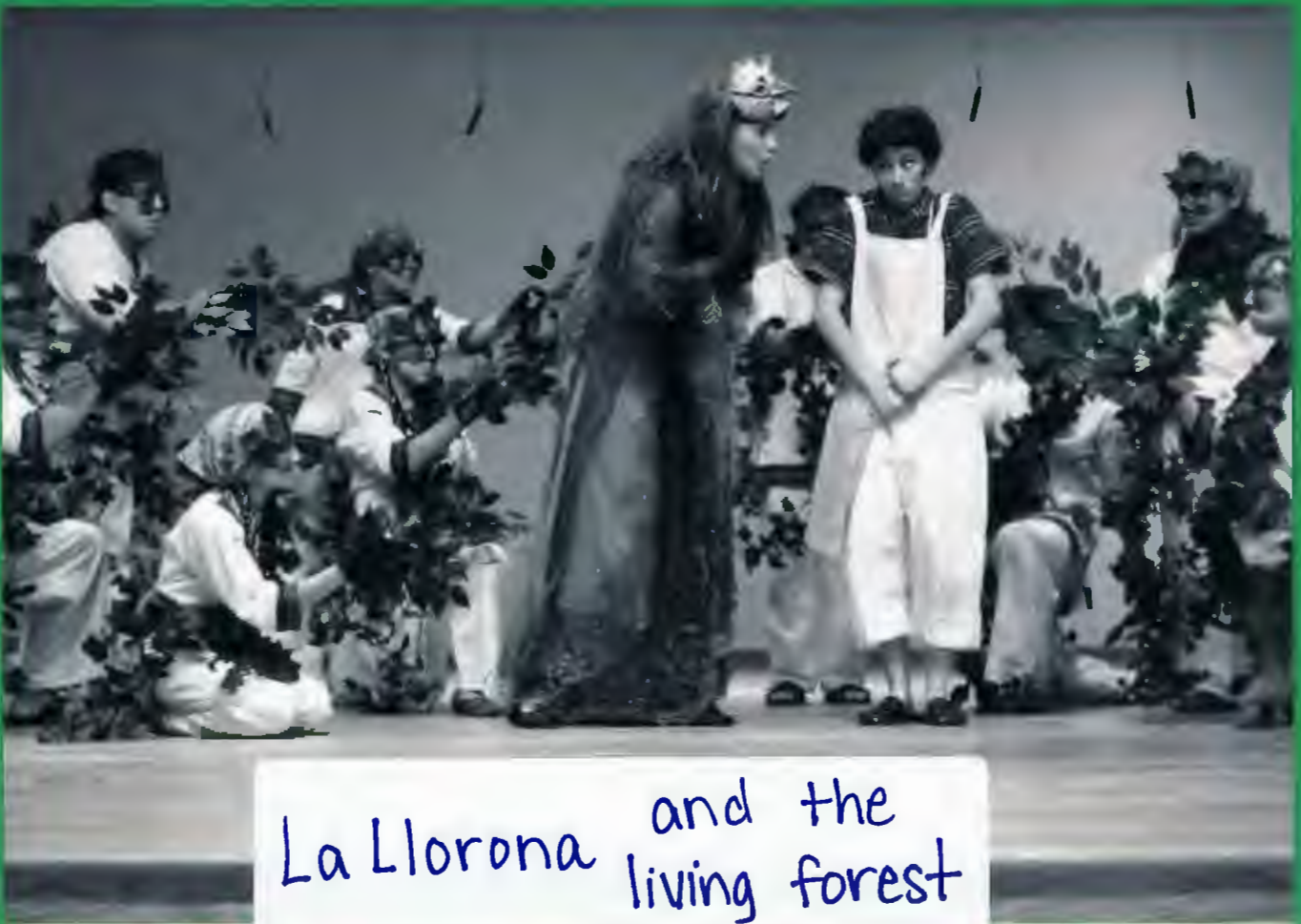


Viejitas : old lady masks ↑

Kiki El Loco :
poncho material ↗

dulled machete →





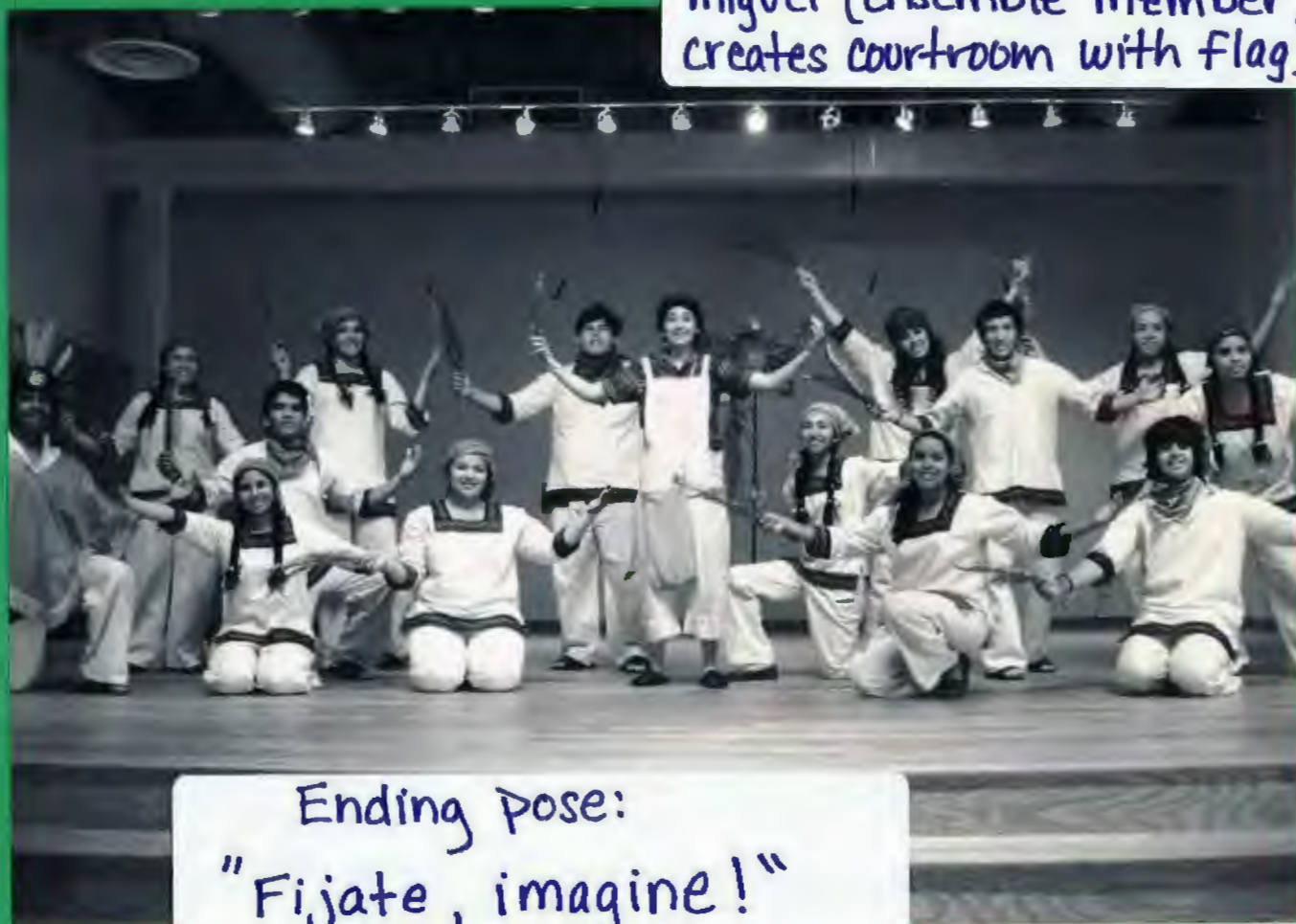
La Llorona and the
living forest



Duende tricking
Miguel in forest



American Judge relating to Miguel (ensemble member creates courtroom with flag) ↗



Ending Pose:
"Fijate, imagine!"

Voice Picker flirting
with Miguel



La Llorona recapping
Miguel's journey (Big Tree upstage)



Production Program:
redesigned and hand delivered
before each contest

**HIDALGO
Early College
High School**



**UIL One Act Play
Theater Ensemble
proudly presents...**

**UIL One Act Play
Theater Ensemble
proudly presents...**

Elementary Tour:

Border



Luis/machetes



Voice

Keeper

Chorus



iBOCON!

Written by Lisa Loomer

Directed by Christina Burbank
Hidalgo Early College H.S.

Memorex

DVD-R

2009 Thesis Project
@ CWU

Christina Burbank
Hidalgo Early College H.S.
2009 CWU - Thesis Proj.



This is DVD #2.
It issues w/ camera.
is the best
recording I
ve.

Cast:

Alexis Uribe. Miguel
Guillermo Silva. . . Border Guard, Guard Dog, Chorus
Josh Ybarra. . . . Judge, Luis, Duende, Voice Keeper
Aleyda Robles. . . . Rosita, Viejita, Chorus
Arlene Lara. Cecilia, Chorus
Carola Guerrero. . . Ana, Viejita, Voice Picker
Danny Guzman. Kiki, Chorus
Victoria Gonzalez La Llorona
Javier Soto La Calavera, Chorus
Maria Moreno. Dream Miguel, Chorus
Jesus Guerrero Chorus
Frida Guzman. Chorus
Erika Lopez. Chorus
Ashley Ysasi Chorus
Liza Zuniga Chorus

Crew:

Benita Aguirre - Lighting
Homer Castillo - Lighting
Amado Caballero - Backstage SFX / Costumes
Ashanty Esquivel - Backstage Music / SFX
Leslie Mendoza - Backstage Costumes / Props

¡BOCÓN!

Written by, Lisa Loomer

Produced by special arrangement with
Dramatic Publishing Company, Woodstock, IL

Directed by: Christina Burbank

With Assistance From
Sandy Garza and Max Gutierrez

WHEN: Friday May 22, 2009

WHERE: PSJA High School

TIME: 11:00am

ADMISSION: FREE



University Interscholastic League
One-Act Play Eligibility Notice

"In a well-planned one-act play contest, there are no losers."

The school listed is officially registered to participate in the play contest. The play listed below is approved officially by the State Office for production in the play contest. (This does not constitute approval of "additional scenery" to the basic set.)

School Hidalgo Early College High School Phone 956-843-4300 Fax 956-843-3338
Address 910 E. Pirate Dr. City Hidalgo Zip 78557
Conference A, 2A, 3A, 4A, 5A Region I, II, III, IV Area 1, 2, 3 District (1-32) 32 Zone _____
(Circle) (Circle)
Play title BOCON! Email [REDACTED]
Author of play Lisa Loomer Publisher Dramatic Publishing Co.
Scene: Time Anytime there is WAK Place Village in Cent. America, US Courtroom, Forest
Director(s) of play Christina Burbank, Sandy Garza, Max Gutierrez Home/Cell phone [REDACTED]

Participating students must be listed on this form as a cast, crew, or alternates (eligible substitutes for cast or crew). Refer to the Spring Meet Plan for exceptions and Section 1033(c)(2)(C) for use of alternates. Crew members are eligible to substitute for cast members.

Check spelling and please type. This is used for Program Copy. Please list students only once.

Characters in play (in order of appearance):

- 1 MIGUEL
- 2 BORDER GUARD, GUARD DOG 1, CHORUS
- 3 JUDGE, LUIS(father), DUENDE, VOICE KEEPER
- 4 ROSITA (cousin), VIEJITA 2, CHORUS
- 5 CECILIA (aunt), CHORUS
- 6 ANA (mother), VIEJITA 1, VOICE PICKER (shell lady)
- 7 KIKI, CHORUS
- 8 LA LLORONA (The Weeping Woman)
- 9 CHORUS, GUARD DOG 2, LA CALAVERA
- 10 CHORUS, DREAM MIGUEL
- 11 CHORUS
- 12 CHORUS
- 13 CHORUS
- 14 CHORUS
- 15 CHORUS

Played by this student:

- 1 Alexis Uribe
- 2 Guillermo Silva
- 3 Josh Ybarra
- 4 Aleyda Robles
- 5 Arlene Lara
- 6 Carola Guerrero
- 7 Danny Guzman
- 8 Victoria Gonzalez
- 9 Javier Soto
- 10 Maria Moreno
- 11 Jesus Guerrero
- 12 Frida Guzman
- 13 Erika Lopez
- 14 Ashley Ysasi
- 15 Liza Zuniga

Crew: 1. Homer Castillo 2. Amado Caballero 3. Ashanty Esquivel 4. Leslie Mendoza
Alternates: 1. Jose Angel Aguilar 2. Edith Orozco 3. Linda Perez 4. Martin Sanchez

All students listed above are eligible under Chapter 1, Subchapter M Section 400-420 of the current *Constitution and Contest Rules* and the play has been edited to comply with Section 1033(c)(1)(H). This play has been carefully examined and the script and production are approved for presentation by the students of our school and are acceptable in our community.

Indicate the approximate number of minutes required for your performance. This information is required for scheduling.

Time: 39 Minutes

Jose Rangel

Principal or Superintendent (Sign all copies) DATE

Date (mail immediately) and postmark shall be at least ten days prior to zone or district and no later than Monday midnight following the day of the contest for schools advancing as per Section 1033(b)(4)(D).

Complete this Eligibility Notice, then duplicate and send ONE COPY EACH TO:
1 Contest Manager, 2 District/Regional Director, and 3 State Drama Director (DO NOT FAX to State Office).
Middle/Jr. High Schools require copies 1 and 2 ONLY.

~ Over- Please complete and send BOTH sides ~

Please note:

This signature has been redacted due to security reasons.

2008-2009 OFFICIAL ONE-ACT PLAY ENTRIES

- Conference AAA -

REGION I

Site: Allen Theatre, 2903 4th Street, Texas Tech University, Lubbock, 79409

Director: Lynn Elms

OAP Contest Manager: Karen Ray,

Area District

- | | | |
|---|----|---|
| 1 | 1. | Borger; Dalhart; Levelland; <u>Lubbock</u> ; Cooper, Estacado; Perryton |
| 2 | 2. | Abilene; Wylie; Breckenridge; Brownwood; Graham; Snyder; Sweetwater |
| 1 | 3. | Andrews; Brownfield; Lamesa; Midland; Greenwood; Monahans; <u>Seminole</u> |
| 1 | 4. | Anthony; Clint; Fabens; Fort Stockton; Pecos; Tornillo |
| 2 | 5. | Bridgeport; <u>Burkburnett</u> ; <u>Decatur</u> ; Iowa Park; Vernon; Wichita Falls; Hirschi |
| 3 | 7. | China Spring; <u>Gatesville</u> ; <u>Glen Rose</u> ; Hillsboro; West; Whitney |
| 3 | 8. | Burnet; Fischer; Canyon Lake; Fredericksburg; Ingram; Moore; Liberty Hill; Llano; Wimberley |

REGION II

Site: Texas A&M University-Commerce, 2600 W. Neal Street, 75429

Director: Sharon Johnson,

OAP Contest Manager: Celia Ann Stogner, Dept. of Theatre

Area District

- | | | |
|---|-----|--|
| 1 | 9. | Argyle; Celina; Gainesville; Prosper; Sanger; Whitesboro |
| 2 | 10. | Anna; Bonham; Commerce; <u>Paris</u> ; North Lamar, Paris; Van Alstyne |
| 1 | 11. | Carrollton; Ranchview; <u>Dallas</u> ; Madison, Roosevelt; <u>Fort Worth</u> ; Carter-Riverside, Castleberry; Lake Worth |
| 1 | 12. | Alvarado; Crandall; Ferris; Kaufman; Kennedale; Venus |
| 3 | 13. | Emory; Rains; Farmersville; Lucas; Lovejoy; Nevada; Community; Princeton; Quinlan Ford |
| 3 | 14. | Canton; Eustace; Kemp; Mineola; Van; Wills Point |
| 2 | 16. | Atlanta; Mount Vernon; New Boston; Pittsburg; <u>Texarkana</u> ; Liberty-Eylau, Pleasant Grove |

REGION III

Site: O'Donnell Performing Arts Center, Blinn College, Brenham 77833

Director: John Harris, Blinn College,

OAP Contest Manager: Bradley Nies, Theatre Dir, Blinn College,

Area District

- | | | |
|---|-----|---|
| 1 | 17. | Bullard; Gilmer; Gladewater; Longview; Spring Hill; Tatum; Tyler; Chapel Hill |
| 1 | 18. | Carthage; Center; Diboll; Huntington; Jasper; Lufkin; Hudson; Pollok; Central; Rusk |
| 3 | 19. | Groesbeck; Lorena; Mexia; Robinson; <u>Waco</u> ; Connally, La Vega |
| 1 | 20. | <u>Athens</u> ; Brownsboro; Crockett; Fairfield; <u>Palestine</u> ; Palestine, Westwood |
| 2 | 21. | Bridge City; Hamshire-Fannett; Orangefield; Silsbee; Sour Lake; Hardin-Jefferson; West Orange-Stark |
| 2 | 22. | <u>Cleveland</u> ; Cleveland, Tarkington; Coldspring-Oakhurst; Huffman; Hargrave; Liberty; Shepherd; Splendor |
| 3 | 24. | Bryan; Rudder; Caldwell; Cameron; Yoe; Madisonville; Navasota; Rockdale; Taylor |

REGION IV

Site: Del Mar College, 101 Baldwin Blvd. Corpus Christi 78404

Director: Richard Avila, TAMUCC

OAP Contest Manager: Kim Frederick, Th Dir, Del Mar College, kfreder@delmar.edu

Area District

- | | | |
|---|-----|---|
| 1 | 25. | Bellville; Columbus; Giddings; La Grange; Sealy; Smithville |
| 1 | 26. | Brookshire; Royal; Needville; Stafford; Sweeny; West Columbia; Columbia; Wharton |
| 2 | 27. | La Vernia; Luling; Marion; Poteet; <u>San Antonio</u> ; Houston; Somerset |
| 2 | 28. | Cuero; Edna; Goliad; Gonzalez; Palacios; Yoakum |
| 2 | 29. | Bandera; Carrizo Springs; Crystal City; Devine; Hondo; Lytle; Pearsall |
| 3 | 31. | Aransas Pass; Corpus Christi; West Oso; Falfurrias; Ingleside; Orange Grove; Robstown; Sinton |
| 3 | 32. | <u>Hidalgo</u> ; La Feria; Lyford; Port Isabel; Progresso; Raymondville; Zapata |

Dramatic Publishing

511 Washington St. • Woodstock, IL 60098 • 815-338-7170 • Fax: 815-338-8981

2087029

Page#1

(B36)

Accounts Payable
Hidalgo I.S.D.
P.O. Drawer D
Hidalgo TX 78557 US

Cutting Performance License: Bocon!

March 20, 2008 through May 22, 2009 - 6 performances

Dear Customer:

Thank you for your recent request for rights to perform a cutting. Based upon the information you have provided, Dramatic Publishing is pleased to grant your organization an amateur performance license to produce scenes from "Bocon!" for a total of 6 performances beginning March 20, 2008, and ending May 22, 2009 Texas ~ UIL

The terms of this license are as follows:

- * A royalty of \$ 30.00 per performance must be paid in full at least 10 business days prior to your first performance date.
- * This cutting license gives you permission to perform this play cut to time with scenes in original order, with no additions, alterations, or substitutions and without character or gender changes. Any other changes to the text are not a part of this license and a separate request must be submitted to our office. See reverse side of this license for complete guidelines.
- * In all programs and any other promotional material generated for this production, the play must be billed as "scenes from [play] by [playwright]", and credit must be given to the author, dramatizer, lyricist, composer, etc., of the Play. Wherever the title of the play appears for purposes of advertising, publicizing, or otherwise promoting the play and/or your production, the name(s) of the author(s) must be at least half the size of the title of the play. The statement "Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois" must appear on all programs and any other promotional material generated for this production. Additionally, licensee is responsible for any special billing requirements that may appear on the Important Billing and Credit Requirements page in the front of the publishers printed playbook.
- * Please note that this work is fully protected by copyright. You may not make any changes, additions or deletions to your approved cutting without the prior written consent of Dramatic Publishing. Although we make our best efforts to obtain approval, permission may ultimately be denied.
- * If other published versions of this work exist, only the acting edition currently published by Dramatic Publishing may be used for production. The use of any other version is a breach of your license and is in violation of federal copyright laws. Please contact our office if you have any questions.

If you need to make any changes in the information on which this license is based, including but not limited to the venue, dates of performances, ticket prices, seating capacity, or number of performances, please contact us at once so that a revised license can be issued. Permission to perform is restricted to the terms stated herein; any deviation from these terms may result in revocation of rights. Making changes is rarely difficult, but we must be kept aware of them. If you have any questions or need assistance, don't hesitate to contact me at (800) 448-7469 or tbeaulieu@dpoplays.com.

Best wishes for a spectacular production, and thank you for choosing Dramatic Publishing.

Sincerely,

Tami Beaulieu
Amateur Leasing

Please retain this license for your records.

Founded by Charles Sergel in 1885 . . . Incorporated in 1887.

TOTAL P.02

Please note:

This signature has been redacted due to security reasons.

MUSIC LOG STATE

Name of School: Hidalgo Early College High School

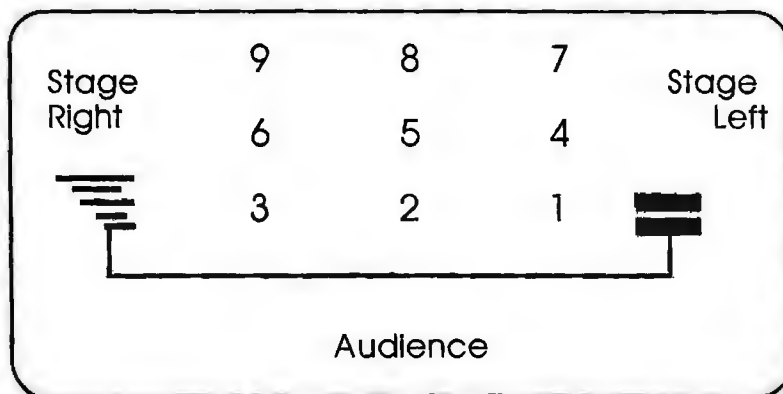
Name of Play: ¡Bocón!

Name of Director: C. Burbank, S. Garza, M. Gutierrez

<u>CUE:</u>	<u>Key Words:</u>	<u>Start Page:</u>	<u>End Page:</u>	<u>Time:</u>	<u>Total:</u>
1	Intro	7	7	30 sec	30sec
2	Kiki 1	11	12	40 sec	1:10
3	La Llorona	12	13	10 sec	1:20
4	mom singing lullaby	14	14	15 sec	1:35
5	washing scene	17	18	15 sec	1:50
6	forest entrance	20	21	30 sec	2:20
7	guitar / viejitas	25	25	15 sec	2:35
8	V. Keeper Exit	27	27	25 sec	3:00 min.
9	Listen! Llorona / V.Picker	27	28	50 sec	3:50
10	Lost Voice #2	31	31	40 sec	4:30
11	Llorona sings lullaby	33	34	50 sec	5:20
12	La Calavera Battle	34	35	45 sec	6:05
13	Goodbye	37	37	30 sec	6:35
14	Kiki 2	39	39	20 sec	6:55
15	Ending - Guadalajara	41	41	15 sec	<u>Total:</u> 7:10

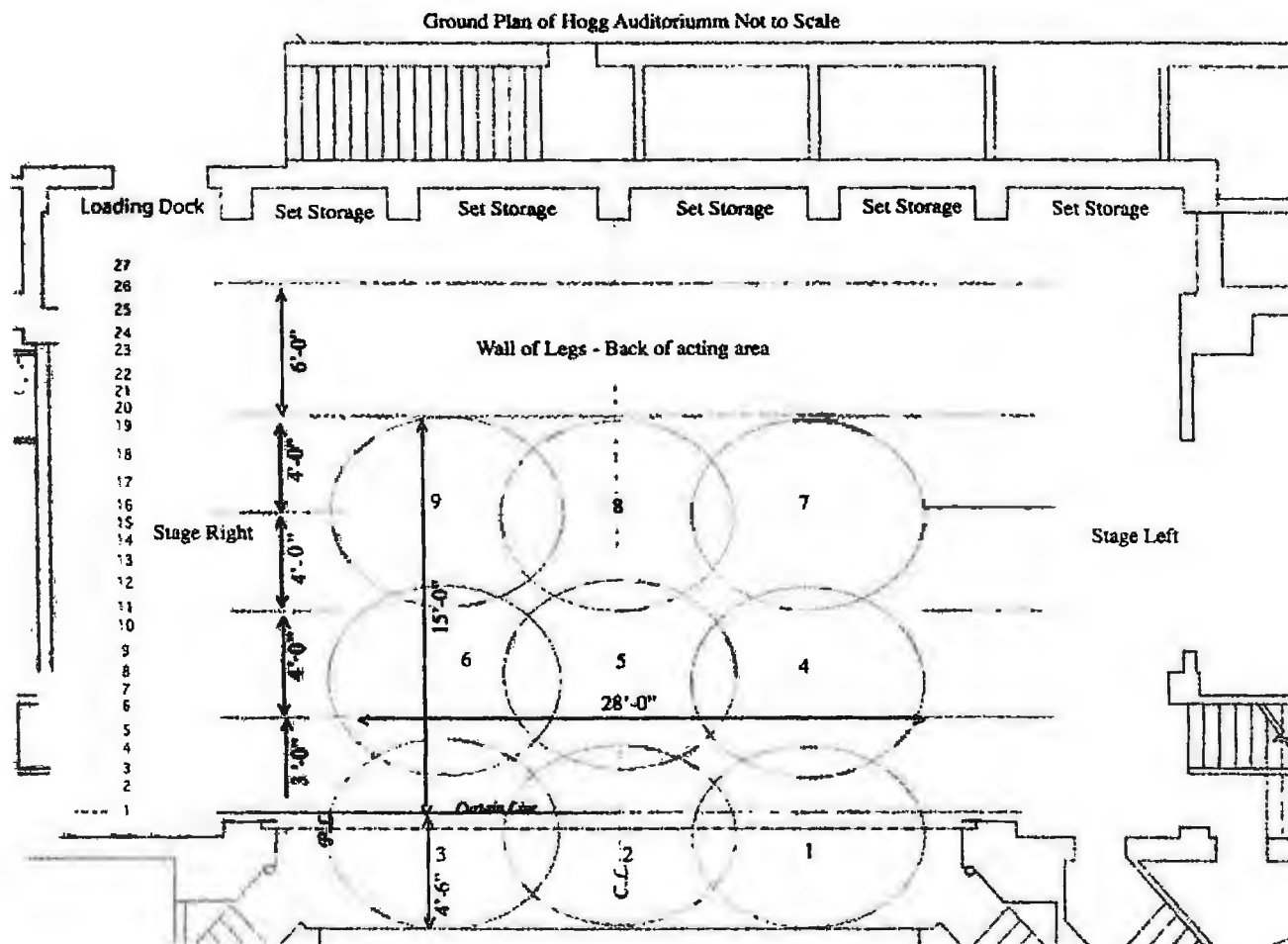
UT-AUSTIN

School Hidalgo



Please complete and return the attached lighting cue sheet and questionnaire by the deadline, **4PM FRIDAY MAY 1**, in order to facilitate your lighting needs. Please be sure to write your school name on EACH page where indicated.

Drapery Diagram



UIL - STATE OAP MEET School Hidalgo

LIGHTING LOOKSHEET

HOGG MEMORIAL AUDITORIUM

Using the Diagram on the first page, indicate the percentage of intensity for each area in each look. Percentages should be indicated in increments of 5, from 10% to 100% intensity.

EXAMPLE: Look A

1	2	3	4	5	6	7	8	9	R	G	B	A
80	80	75	40	40	40	10	15	10		90		50

Look 1

1	2	3	4	5	6	7	8	9	R	G	B	A
											100	

Look 2

1	2	3	4	5	6	7	8	9	R	G	B	A
100	100	100	100	100	100	100	100	100		100		

Look 3

1	2	3	4	5	6	7	8	9	R	G	B	A
50	100	50	50	50	50				100			

Look 4

1	2	3	4	5	6	7	8	9	R	G	B	A
100	100	100	100	100	100	100	100	100				

Look 5

1	2	3	4	5	6	7	8	9	R	G	B	A
	100					100						

Look 6

1	2	3	4	5	6	7	8	9	R	G	B	A
	100											

School Hidalgo

Look 7

1	2	3	4	5	6	7	8	9	R	G	B	A
100			100									

Look 8

1	2	3	4	5	6	7	8	9	R	G	B	A
		100			100						100	

Look 9

1	2	3	4	5	6	7	8	9	R	G	B	A
									100			

Look 10

1	2	3	4	5	6	7	8	9	R	G	B	A
		100			100				100			

Look 11

1	2	3	4	5	6	7	8	9	R	G	B	A
							100		100			

Look 12

1	2	3	4	5	6	7	8	9	R	G	B	A
100			100					100				

Look 13

1	2	3	4	5	6	7	8	9	R	G	B	A
								100				

Look 14

1	2	3	4	5	6	7	8	9	R	G	B	A
		100	100								100	

Look 15

1	2	3	4	5	6	7	8	9	R	G	B	A
		100									100	

School Hidalgo

Look 16

1	2	3	4	5	6	7	8	9	R	G	B	A
	100										100	

Look 17

1	2	3	4	5	6	7	8	9	R	G	B	A
			100	60	100		100				100	

Look 18

1	2	3	4	5	6	7	8	9	R	G	B	A
				50					100			

Look 19

1	2	3	4	5	6	7	8	9	R	G	B	A
	100	100									100	

Look 20

1	2	3	4	5	6	7	8	9	R	G	B	A
				100		100	100	100				

How many followspots will you require ? (circle one) None One Two

Will you bring additional lighting equipment (must be within limits of 1033 (c)(2)(F)

If yes, please describe (Type of equipment, number of electrical outlets required, etc.)

Qty- 10 handheld, portable, 3in. lights - NO OUTLET needed.

Please describe any other special lighting needs (effects, specials, etc.)

NONE

School Hidalgo

CUE SEQUENCE SHEET

Please use this sheet to put the looks in sequence and insert blackouts and repeating looks as required. Blackouts should be indicated by "B/O." For "Time", please indicate the seconds for cue execution.

EXAMPLE

Cue 1: Look 1 Time: 5 Sec

B/O

Cue 2: Look 2 Time: 10 Sec

B/O

Cue 3: Look 1 Time: 8 Sec

CUE SEQUENCE:

<u>Cue 1: Look 1 - Time: 3 sec.</u>	<u>Cue 16: Look 13 - Time: 5 sec.</u>
<u>Cue 2: Look 2 - Time: 2 sec.</u>	<u>Cue 17: Look 9 - Time: 4 sec.</u>
<u>Cue 3: Look 3 - Time: 2 sec.</u>	<u>Cue 18: Look 2 - Time: 2 sec.</u>
<u>Cue 4: Look 4 - Time: 3 sec.</u>	<u>Cue 19: Look 14 - Time: 8 sec.</u>
<u>Cue 5: Look 5 - Time: 2 sec.</u>	<u>Cue 20: Look 15 - Time: 3 sec.</u>
<u>Cue 6: Look 6 - Time: 2 sec.</u>	<u>Cue 21: Look 1 - Time: 2 sec.</u>
<u>Cue 7: Look 4 - Time: 3 sec.</u>	<u>Cue 22: Look 2 - Time: 2 sec.</u>
<u>Cue 8: Look 7 - Time: 0 sec.</u>	<u>Cue 23: Look 16 - Time: 2 sec.</u>
<u>Cue 9: Look 8 - Time: 8 sec.</u>	<u>Cue 24: Look 17 - Time: 2 sec.</u>
<u>Cue 10: Look 9 - Time: 2 sec.</u>	<u>Cue 25: Look 18 - Time: 4 sec.</u>
<u>Cue 11: Look 10 - Time: 2 sec.</u>	<u>Cue 26: Look 17 - Time: 2 sec.</u>
<u>Cue 12: Look 11 - Time: 3 sec.</u>	<u>Cue 27: Look 19 - Time: 2 sec.</u>
<u>Cue 13: Look 4 - Time: 2 sec.</u>	<u>Cue 28: Look 20 - Time: 2 sec.</u>
<u>Cue 14: Look 7 - Time: 6 sec.</u>	<u>Cue 29: Look 4 - Time: 3 sec.</u>
<u>Cue 15: Look 12 - Time: 1 sec.</u>	<u>Cue 30: B/O - Time: 5 sec.</u>

School Hidalgo

UIL - STATE MEET OPENING/CLOSING SEQUENCE

The UIL stage manager will call the cues for the opening and closing sequences of your show. Please complete this form indicating the order of each. A member of your crew must be available to call light cues, half page warnings and go's (e.g.. WARNING LIGHT CUE 1; LIGHT CUE 1 GO).

Light Cue Caller: Homer Castillo

OPENING SEQUENCE:

Actor Warning (flash worklights)
House Lights to Half
Work Lights Out
House Lights Out

CURTAIN SPEED: SLOW ☒ MEDIUM FAST

Play Begins (*briefly describe the first clear indication*)

Music / Blue Wash

CLOSING SEQUENCE:

A designated member of your company is responsible for initiating the closing sequence. A member of your crew will call the final light cue; the UIL stage manager will call the curtain. What will be the cue for the curtain to come in? (actor's line, sound cue, light cue, etc.)

Black out

Who will cue the curtain? Leslie Mendoza

Curtain In

CURTAIN SPEED: SLOW ☒ MEDIUM FAST

Play Ends (*briefly describe the final clear indication*)

Music / Black out.

Work Lights/ House Lights Up

Subj: **Re: requests/clarifications for Hidalgo HS 3A**
Date: 12/10/2008 12:35:10 P.M. Central Daylight Time
From: [REDACTED]
To: [REDACTED]

To Whom It May Concern:

This is Christina Burbank with Hidalgo High School. We will be using Lisa Loomer's BOCON! (from the UIL approved plays list) for our 2009 OAP production. After attending Rick Garcia's workshop, Mandy Muniz recommended that I get an ok from you just for clarification on the following creative ideas.

I am seeking approval for the following:

1. Lisa Loomer has set up the ensemble to play a number of scenic elements within the play. For example, the ensemble physically becomes the border, the field workers in the background of a storytelling moment, and the moon to represent night time. I am requesting to continue this given style throughout the play by keeping the ensemble on stage and using them as multiple scenic elements with the use of hand props.

They will NOT interact with the other characters. To clarify, they will be used as the trees and rocks in the forrest, a gate, the village, etc. They will be used to show movement in the living forrest as part of my commanding image.

PERMISSIBLE

- 2) There are offstage voice moments in the play that are ensemble dialogue. I am requesting to allow these voices to come from onstage from the ensemble that will be creating the scenic elements.

BE MORE SPECIFIC. CITE PAGE NUMBERS

- 3) There is singing and music scripted in this play. Miguel plays the guitar and it is written into the dialogue for such. I am requesting to use incidental sounds created by the ensemble on stage. As noted by the playwright in the AT RISE pg 7 Stage Directions: "They [the ensemble] each have two (straw) sticks which are beaten against each other, against the floor, in the air, or against the sticks of another actor, creating rhythm and movement." This directorial suggestion justifies the style of my request. If approved, I would use sticks, cans, bodies, props, chimes, small drums and other small handheld percussive instruments.

YES. WILL COUNT TOWARDS THE 10 MINUTES ALLOWED FOR MUSIC.

Thank you for your time and consideration in this matter. I look forward to your response.

Christina Burbank
Hidalgo High School Theater
NoRegrets333@aol.com

Tuesday, March 10, 2009 AOL: Noregrets333

Make your life easier with all your friends, email, and favorite sites in one place. Try it now
<<http://www.aol.com/?optin=new-dp&icid=aolcom40vanity&ncid=emlcntaolcom00000010>> .

SEE INSERTS

--

Luis Munoz
State Theatre Director
University Interscholastic League
512-471-4517 (office)
512-471-7388 (Fax)

The materials being sent to you contains **PRIVILEGED AND CONFIDENTIAL** information only for the use of the addressee(s) named above. If the reader of this message is not the intended recipient, please note that any dissemination, distribution, or copying of this communication is **PROHIBITED**. It is requested that anyone who receives this communication in error notify the sender immediately by e-mail reply and destroy all copies of the transmission received.

Subj: **Re: requests/clarifications for Hidalgo HS 3A**
Date: 12/10/2008 4:06:37 P.M. Central Daylight Time
From: [REDACTED]
To: [REDACTED]

For Luis Munoz:

Specifications for following request:

2) There are offstage voice moments in the play that are ensemble dialogue. I am requesting to allow these voices to come from onstage from the ensemble that will be creating the scenic elements.

BE MORE SPECIFIC. CITE PAGE NUMBERS

Pg. 21 -

LA LLORONA'S VOICE. Ay. Mis hiiiijos!
VOICES (offstage,frightened). La Llorona.... La Llorona!

Pg. 22 -

VOICES (offstage). La Llorona... La Llorona...!

Thank you for your time,

Christina Burbank
Hidalgo HS Theater

-----Original Message-----

From: Munoz, Louis C <[REDACTED]>
To: [REDACTED]; Jenny Nichols
[REDACTED]>
Sent: Wed, 10 Dec 2008 11:34 am
Subject: Re: requests/clarifications for Hidalgo HS 3A

To Whom It May Concern:

This is Christina Burbank with Hidalgo High School. We will be using Lisa Loomer's BOCON! (from the UIL approved plays list) for our 2009 OAP production. After attending Rick Garcia's workshop, Mandy Muniz recommended that I get an ok from you just for clarification on the following creative ideas.

I am seeking approval for the following:

1. Lisa Loomer has set up the ensemble to play a number of scenic elements

within the play. For example, the ensemble physically becomes the border, the field workers in the background of a storytelling moment, and the moon to represent night time. I am requesting to continue this given style throughout the play by keeping the ensemble on stage and using them as multiple scenic elements with the use of hand props.

They will NOT interact with the other characters. To clarify, they will be used as the trees and rocks in the forrest, a gate, the village, etc. They will be used to show movement in the living forrest as part of my commanding image.

PERMISSIBLE

2) There are offstage voice moments in the play that are ensemble dialogue. I am requesting to allow these voices to come from onstage from the ensemble that will be creating the scenic elements.

BE MORE SPECIFIC. CITE PAGE NUMBERS

3) There is singing and music scripted in this play. Miguel plays the guitar and it is written into the dialogue for such. I am requesting to use incidental sounds created by the ensemble on stage. As noted by the playwright in the AT RISE pg 7 Stage Directions: "They [the ensemble] each have two (straw) sticks which are beaten against each other, against the floor, in the air, or against the sticks of another actor, creating rhythm and movement." This directorial suggestion justifies the style of my request. If approved, I would use sticks, cans, bodies, props, chimes, small drums and other small handheld percussive instruments.

YES. WILL COUNT TOWARDS THE 10 MINUTES ALLOWED FOR MUSIC.

Thank you for your time and consideration in this matter. I look forward to your response.

Christina Burbank
Hidalgo High School Theater
[REDACTED]

Contact the publisher for an ok on this.

Luis Muñoz
State Theatre Director
University Interscholastic League
512-471-4517 (office)
512-471-7388 (Fax)

The materials being sent to you contains **PRIVILEGED AND CONFIDENTIAL** information only for the use of the addressee(s) named above. If the reader of this message is not the intended recipient, please note that any dissemination, distribution, or copying of this communication is **PROHIBITED**. It is requested that anyone who receives this communication in error notify the sender immediately by e-mail reply

and destroy all copies of the transmission received.

Subj: **RE: Hidalgo HS publisher approval needed**
Date: 12/11/2008 11:10:20 A.M. Central Daylight Time
From: [REDACTED]
To: [REDACTED]

Dear Christina:

You have our permission to use the offstage voices for your upcoming production.

Sincerely,
Kristi Swederski
Customer Service
Dramatic Publishing

From: [REDACTED]
Posted At: Thursday, December 11, 2008 7:26 AM
Posted To: Customer Service
Conversation: Hidalgo HS publisher approval needed
Subject: Hidalgo HS publisher approval needed

My name is Christina Burbank with Hidalgo HS. We are a UIL one act play group. We have ordered scripts from you for BOCON! by Lisa Loomer.

We are seeking approval to use "offstage voices" on stage. The following are the specifics:

Pg. 21 -

LA LLORONA'S VOICE. Ay. Mis hiiiijos!
VOICES (offstage,frightened). La Llorona.... La Llorona!

Pg. 22 -

VOICES (offstage). La Llorona... La Llorona...!

Please forward this to the appropriate person.

Thank you for your time and consideration in this matter.

Christina Burbank
[REDACTED]

Listen to 350+ music, sports, & news radio stations – including songs for the holidays – FREE while you browse.
Start Listening Now!

Subj: **Re: Hidalgo HS publisher approval**
Date: 12/12/2008 2:26:28 P.M. Central Daylight Time
From: [REDACTED]
To: [REDACTED]

The voices may be utilized as requested on pages 21 and 22.

Best

--

Luis Munoz
State Theatre Director
University Interscholastic League
512-471-4517 (office)
512-471-7388 (Fax)

The materials being sent to you contains PRIVILEGED AND CONFIDENTIAL information only for the use of the addressee(s) named above. If the reader of this message is not the intended recipient, please note that any dissemination, distribution, or copying of this communication is PROHIBITED. It is requested that anyone who receives this communication in error notify the sender immediately by e-mail reply and destroy all copies of the transmission received.

-----Original Message-----

From: Kristi Sankey <[REDACTED]>
To: [REDACTED]
Sent: Thu, 11 Dec 2008 10:10 am
Subject: RE: Hidalgo HS publisher approval needed

Dear Christina:

You have our permission to use the offstage voices onstage for your upcoming production.

Sincerely,
Kristi Swederski
Customer Service
Dramatic Publishing

From: [REDACTED]
Posted At: Thursday, December 11, 2008 7:26 AM
Posted To: Customer Service
Conversation: Hidalgo HS publisher approval needed
Subject: Hidalgo HS publisher approval needed

My name is Christina Burbank with Hidalgo HS. We are a UIL one act play group. We have ordered scripts from you for BOCON! by Lisa Loomer.

We are seeking approval to use "offstage voices" on stage. The following are the specifics:

Pg. 21 -

LA LLORONA'S VOICE. Ay. Mis hiiiijos!
VOICES (offstage,frightened). La Llorona.... La Llorona!

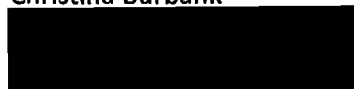
Pg. 22 -

VOICES (offstage). La Llorona... La Llorona...!

Please forward this to the appropriate person.

Thank you for your time and consideration in this matter.

Christina Burbank



Subj: **Re: Hidalgo request**
Date: 3/13/2009 12:22:26 P.M. Central Daylight Time
From: [REDACTED]
To: [REDACTED]

Flag ok

From: [REDACTED] >
To: Munoz, Louis C
Sent: Fri Mar 13 11:03:16 2009
Subject: Hidalgo request

Luis Munoz,

I never heard back from the publisher regarding the translations from Spanish to English for our production of BOCON. So I am going to just drop that idea for the Zone contest.

However, a concern at some of our clinics was not fully clarifying our JUDGE scene. If it's not too late:

I am requesting approval to use a small handheld American Flag (12 in. by 18 in.) held by a small 2 1/2 foot wooden stick to symbolize a courtroom in the United States.

Thank you for your time,

Christina Burbank
Hidalgo High School OAP

A Good Credit Score is 700 or Above. [See yours in just 2 easy steps!](#)

Search[Home](#) | [About](#) | [Academics](#) | [Athletics](#) | [Music](#) | [Policy](#) | [TILF](#) | [Archives](#)[Home](#) | [About The UIL](#) | [Media](#) | [Press Releases](#) | [UIL Schedules Altered Due to Swine Flu](#)

About

[About The UIL](#)
[Calendar](#)
[Contact](#)
[History](#)
[Leaguer](#)
[Media](#)

UIL Schedules Altered Due to Swine Flu

Media Contact: Kim Rogers

Phone: [REDACTED]

Fax: [REDACTED]

Email: [REDACTED]

Date: 04/29/2009

FOR IMMEDIATE RELEASE

AUSTIN, TX— On the recommendation of Dr. David Lakey, Commissioner of the Texas Department of State Health Services, and in consultation with Texas Education Agency Commissioner Robert Scott, the University Interscholastic League is altering its schedule of events due to the outbreak of the swine flu in Texas. Effective immediately, all UIL interscholastic competition is suspended until May 11.

"The health and safety of our student activity participants is of the utmost importance," said UIL Executive Director Dr. Charles Breithaupt. "Taking every possible precaution to prevent the further spreading of this disease is an important contribution to the welfare of our great state, and altering the schedule of our events is a way to keep our participants safe."

As this is a fluid situation, the UIL tentatively releases the following schedule for UIL regional and state events affected by this situation.

Academic State Meet

The UIL Academic State Meet, originally scheduled for May 7-9, will be rescheduled at a later date. The Conference 4A and 5A One-Act Play competition will continue as previously scheduled on May 15-16. All other conferences competing in One-Act Play will be rescheduled. A schedule of the Academic State Meet, including One-Act Play, will be posted on the UIL web site once finalized.

Texas State Wind Ensemble Festival

The Texas State Wind Ensemble Festival, originally scheduled for May 9, has been cancelled. The UIL staff will consult with the 16 participating schools to determine whether or not to reschedule the event at a later date.

Regional Track Meets

All UIL regional track meets originally scheduled for this weekend, May 1-2, have been cancelled. The state track and field meet will be extended to a three-day format to include semifinal heats. The meet is tentatively scheduled for Thursday, Friday and Saturday, May 14-16.

Semifinal qualifiers will be based on the district track meet results. Each region will be represented at the state meet by the top four performances in each event for all conferences. Hand-held times will be converted to fully automatic times as defined by the National Federation of State High School Association rules. A revised track and field state meet schedule will be posted on the UIL web site no later than Friday, May 1. Qualifiers to the UIL state track and field meet will be posted on the UIL web site on Wednesday, May 6.

Golf State Tournament

The UIL golf state tournament will take place at the previously scheduled times beginning May 11.

contest programs:
zone, district, area,
regionals, state

University Interscholastic League

Region IV, AAA

One Act Play Contest

Thursday, April 23, 2009 - 3:00pm

University Interscholastic League

Region IV, AAA

One Act Play Contest

Thursday, April 23, 2009 - 3:00pm

Sealy High School

Yoakum High School

Zapata High School

La Grange High School

Hidalgo Early College High School

Hondo High School

Please silence all cell phones, pagers, and chiming watches
Food and drinks are not permitted in the theatre.

The PSJA High School Thespians invite all of you to the 31-5A One-Act Play Zone Contests which will be held at PSJA Memorial High School.

Wednesday, March 25 - Zone A

1st show - Harlingen South High School

2nd show - PSJA High School

3rd show - Edinburg High School

4th show - PSJA North High School

Thursday, March 26 - Zone B

1st show - Economedes High School

2nd show - Edinburg North High School

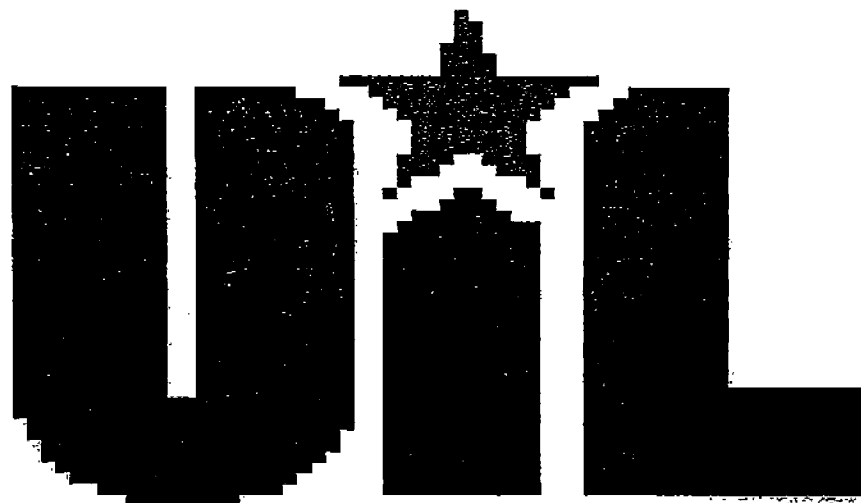
3rd show - Harlingen High School

4th show - PSJA Memorial High School

The 2 advancing shows from each contest will compete at OAP District which will be held on Tuesday, March 31 at PSJA High School.

For more information call 354-2319 starting Monday, March 23rd.

32 - 3A



One Act Play
Zone A Contest

March 20, 2009

PSJA High School

UNIVERSITY INTERSCHOLASTIC LEAGUE HISTORY & PURPOSE

The seeds of the UIL were planted in 1904, when Dr. S. E. Mezes, president of the University of Texas, decided the state's foremost university needed to be of service to the entire state. At the time, it was felt that unless an outreach program was initiated, the university would become elitist and isolated from society as a whole. Mezes dispatched William Sutton, dean of the school of education, to visit Wisconsin, which had the nation's premier extension department. On June 7, 1909, Sutton described the "Wisconsin Plan" to the UT board of regents, which promptly allocated funds.

The next year, Dr Mezes created the Debating League of Texas High Schools as part of the Extension Bureau. Twenty-eight schools joined the League, which came under the direction of Dr. E. D. Shurter. He also appointed Professor Charles Ramsdell to investigate the need for a high school athletic organization. After talking with public school officials, Professor Ramsdell suggested organizing an Interscholastic Athletic Association. The proposal was approved and the UIL's two parent organizations, the Debating League of Texas and the Interscholastic Athletic Association became operational.

In 1913, the Debating League and the Athletic Association merged to form the University Interscholastic League, which was centered in the Bureau of Public School Services, then a part of The University of Texas Extension Division. Today, the League operates as part of the University of Texas, under the auspices of the Vice President for Diversity & Community Engagement.

Since 1910, the records and achievements of state high school participants have justified the decision of the University to support this program of public school service. The UIL has grown into the largest interschool organization of its kind in the world, and is the envy of similar groups nationwide. The voluntary membership, non-profit organization exists to provide educational extracurricular academic, athletic, and music contests. So successful is the program that one of every two high school seniors has participated in a UIL event prior to graduation. The initials "UIL" have come to represent quality educational competition, administered by school people on an amateur and equitable basis.

THE UIL REAFFIRMS
that students are the focus of our endeavor
and deserve an opportunity to:

- refine physical and mental aptitudes
- nurture self-realization and build self-confidence
- feel a sense of pride and dignity
- experience teamwork and develop a sense of fair play
- develop the ability to lead and the willingness to follow
- foster self-discipline and perseverance
- learn to accept graciously the decisions of judges and officials
- affirm self-worth in times of disappointment as well as adulation
- cultivate lifetime skill
- experience the joy of achieving their potential in a wholesome environment
- discover that ultimately the true meaning of winning is doing one's best*

*(p.11 - 15th Edition Constitution and Contest Rules)

UIL ONE ACT PLAY

In 2008 1,193 Texas high schools competed in One Act Play Contests all across the state. These 1,193 schools are broken up into 160 UIL Spring Meet districts. The judges for these contests are members of the Texas Educational Theatre Association Adjudicator's Organization. The TETAAO is dedicated to the development of quality theatre education in Texas Schools in cooperation with UIL and each Community's school Administrators, theatre directors, students, and parents.

PERRY CRAFTON

WILLIAM PERRY CRAFTON, WEST TEXAS A&M UNIVERSITY, HOLDS THE MFA IN ACTING/DIRECTING FROM THE UNIVERSITY OF ARIZONA (TUCSON) AND THE BFA IN ACTING FROM SAM HOUSTON STATE UNIVERSITY. HE HAS ACTED IN OVER 30 PRODUCTIONS INCLUDING UIL OAP HAVING COMPETED AT THE STATE LEVEL TWICE. HIS FOUR PRODUCTIONS FOR THE KENNED CENTER/AMERICAN COLLEGE THEATRE FESTIVAL HAVE RECEIVED 39 COLLECTIVE AWARDS AT THE STATE LEVEL. HIS PRODUCTION OF "THE OLD BOY" WAS INVITED TO PERFORM AT THE 2006 KC/ACTF REGIONAL FESTIVAL AND WAS RECOGNIZED WITH EIGHT AWARDS INCLUDING THE RICHARD A WEAVER DIRECTOR'S CHOICE AWARD FOR THE BEST PRODUCTION. HE HAS COACHED FIVE IRENE RYAN SCHOLARSHIP REGIONAL ACTING FINALISTS INCLUDING WTAMU'S FIRST NATIONAL FINALIST WHO PERFORMED AT THE KENNEDY CENTER IN WASHINGTON, D.C. IN 2004. HE HAS BEEN A UIL OAP JUDGE SINCE 1997 AND WAS THE AA STATE MEET JUDGE IN 2004, AND THE A STATE MEET JUDGE IN 2006. HE IS THE DIRECTOR OF THEATRE AT WEST TEXAS A&M UNIVERSITY IN CANYON.

SEALY HIGH SCHOOL
presents scenes from

THE CRIPPLE OF INISHMAAN

by
Martin McDonagh
Place: The Island of Inishmaan
Time: 1934

Characters in Play (in order of appearance)

CHARACTER					PLAYED BY
Kate	-	-	-	-	Rachael Goebel
Eileen	-	-	-	-	Tori Junco
JohnnyPateenMike	-	-	-	-	Tyler Morton
Billy	-	-	-	-	Chris Noack
Bartley	-	-	-	-	Ryan Smith
Helen	-	-	-	-	Elise Brune
BabbyBobby	-	-	-	-	Thomas Verm
Doctor	-	-	-	-	Dustin Wolfe
Mammy	-	-	-	-	Natalie Neuendorff

DIRECTED BY: Erin Moore & Beth Aubie

Crew: Jackie Jackson, Hope Machala, Hillar Motal, Michael Ondruch
Alternates: Brooks Eskew, Michael Loreda, Ryan Pacher, Chris Young

Produced by special arrangements with publisher: Dramatists Play Service, Inc.

YOAKUM HIGH SCHOOL

presents scenes from

ARSENIC AND OLD LACE

by

Joseph Kesselring

Place: Home of Abby and Martha Brewster

Time: Early 1940's

Characters in Play (in order of appearance)

<u>CHARACTER</u>						<u>PLAYED BY</u>
Abby Brewster	-	-	-	-	-	Dee Ann Stastny
Rev. Harper/Mr. Witherspoon	-	-	-	-	-	Kyle Holik
Teddy Brewster	-	-	-	-	-	Cody Westergren
Officer Brophy	-	-	-	-	-	Brandon Thiry
Officer Klein	-	-	-	-	-	Regan Fowler
Martha Brewster	-	-	-	-	-	Amanda Cisneros
Elaine Harper	-	-	-	-	-	Kallie Disharoon
Mortimer Brewster	-	-	-	-	-	William Bowden
Mr. Gibbs	-	-	-	-	-	Jeremy Kelley
Jonathan Brewster	-	-	-	-	-	Eric Bruton
Dr. Einstein	-	-	-	-	-	Manuel Maturino
Officer O'Hara	-	-	-	-	-	Matthew Wilkinson
Lieutenant Rooney	-	-	-	-	-	Frank Jalufka

DIRECTED BY: Vickie Westergren & Lisa Fowler

Crew: Brittney Hoon, Lindsay Kelley, Laura Moehlman, Ashley Schoenemann.

Alternates: Koby Caka, Mitchell Imoh, Cullen Jahn, Andy Moehlman

Produced by special arrangements with publisher: Dramatists Play Service, Inc.

ZAPATA HIGH SCHOOL

presents scenes from

MACBETH

by

WILLIAM SHAKESPEARE

adapted by Nelly F. Cuellar-Garcia

Characters in Play (in order of appearance)

<u>CHARACTER</u>						<u>PLAYED BY</u>
Ross	-	-	-	-	-	Eduardo Flores
Macbeth	-	-	-	-	-	Marco Regalado
Banquo	-	-	-	-	-	Marlowe Bigler
Malcom/Hecate	-	-	-	-	-	Adam Escamilla
Witch #1	-	-	-	-	-	Alyess Torres
Witch #2	-	-	-	-	-	Jessica Martin
Witch #3	-	-	-	-	-	Rebecca Gonzalez
King Duncan	-	-	-	-	-	Jossue Valasquez
Macduff	-	-	-	-	-	Roberto Garcia
Lady Macbeth	-	-	-	-	-	Adriana Vela
Fleance	-	-	-	-	-	Keith Martin
Gentlewoman	-	-	-	-	-	Alexandra Harsacky
DIRECTED BY: Nelly F. Cuellar-Garcia, Belinda Vela, Dinorah Regalado						

Crew: Celisa Martinez, Vanessa Jasso, Benjamin Morales, Shelby Bigler

LA GRANGE HIGH SCHOOL

presents scenes from

YOU CAN'T TAKE IT WITH YOU

BY

Moss Hart and George S. Kaufman

Place: Home Martin Vanderhof family

Time: late 1930's

Characters in Play (in order of appearance)					<u>PLAYED BY</u>
<u>CHARACTER</u>					
Penelope Sycamore	-	-	-	-	Jessica Demny
Essie	-	-	-	-	Hannah Bellue
Rheba	-	-	-	-	Whitney Houston
Paul Sycamore	-	-	-	-	Dylan Ross
Mr. De Pinna	-	-	-	-	Patrick Raborn
Ed	-	-	-	-	Nathan Glaiser
Martin Vanderhof	-	-	-	-	Noah Sgovio
Alice	-	-	-	-	Dancy Lukeman
Henderson/Jman	-	-	-	-	Renee Hajek
Tony Kirby	-	-	-	-	Marco Martinez
Boris Kolenkhov	-	-	-	-	Blaze Kunkel
Gay Wellington	-	-	-	-	Emily Janca
Mr. Kirby	-	-	-	-	Derek Watson
Mrs. Kirby	-	-	-	-	Courtney Srubar
Olga	-	-	-	-	Chandler Zamarron

DIRECTED BY: SHELLY BESEDA & MENDEE SODOLAK

Crew: Elizabeth Trujillo, Katie Leer, Cody Karisch

Produced by special arrangements with publisher: Dramatists Play Service, Inc.

HIDALGO EARLY COLLEGE HIGH SCHOOL

presents scenes from

BOCON!

by

Lisa Loomer

Place: Village in Central America, US Courtroom, Forest

Time: Anytime there is WAR

Characters in Play (in order of appearance)

<u>CHARACTER</u>						<u>PLAYED BY</u>
Miguel	-	-	-	-	-	Alexis Uribe
Border Guard, Guard Dog, Chorus	-	-	-	-	-	Willy Silva
Judge, Luis (father) Duende, Voice Keeper	-	-	-	-	-	Josh Ybarra
Rosita (cousin), Viejita 2, Chorus	-	-	-	-	-	Aleyda Robles
Cecilia (aunt), Chorus	-	-	-	-	-	Arlene Lara
Ana (mother), Viejita 1, Voice Picker (shell lady)	-	-	-	-	-	Carola Guerrero
Kiki, Chorus	-	-	-	-	-	Danny Guzman
La Llorona	-	-	-	-	-	Victoria Gonzalez
Chorus, Guard Dog, La Calavera	-	-	-	-	-	Javier Soto
Chorus, Dream Miguel	-	-	-	-	-	Maria Moreno
Chorus	-	-	-	-	-	Jesus Guerrero
Chorus	-	-	-	-	-	Frida Guzman
Chorus	-	-	-	-	-	Erika Lopez
Chorus	-	-	-	-	-	Ashley Ysasi
Chorus	-	-	-	-	-	Liza Zuniga

DIRECTED BY: Christina Burbank, Sandy Garza, Max Gutierrez

Crew: Homer Castillo, Amado Cabellero, Ashanty Esquivel, Leslie Mendoza

Alternates: Benita Aguirre, Martin Sanchez

Produced by special arrangements with publisher: Dramatic Publishing Company

HONDO HIGH SCHOOL

presents scenes from

I REMEMBER MAMA

by
John Van Druten

Place: San Francisco-Hanson home, hospital, Freemont hotel
Time: Early 1900's

Characters in Play (in order of appearance)

CHARACTER

Katrin	-	-	-	-	-
Mama	-	-	-	-	-
Papa	-	-	-	-	-
Dagmar	-	-	-	-	-
Christine	-	-	-	-	-
Nels	-	-	-	-	-
Aunt Jenny/Miss Moorehead	-	-	-	-	-
Mr Hyde/Dr. Johson/Bellboy	-	-	-	-	-
Uncle Chris	-	-	-	-	-
Scrub Woman/Madelin	-	-	-	-	-
Nurse/Dorothy	-	-	-	-	-

PLAYED BY

Chelci Atkinson
Alexandra Brennen
Jose Luis Najera
Jennifer Maurer
Morgan Thibeault
Isaac Miller
Kathryn Lemkowitz
Martin Rodriguez
Zachary Palomo
Meghan Atkinson
Lauren Highsmith

DIRECTED BY: Susan Freeman and Janet Maurer
Crew: Sharayah Gonzales, Jacob Boehme, Jack Bradley, Jonathan Silva
Alternate: Luke Lemkowitz

Produced by special arrangements with publisher: Dramatists Play
Service, Inc.

REGIONAL Award WINNERS

BEST TECHNICIAN

ZAPATA H.S.

BEST ACTOR

HIDALGO- JOSH YBARRA

BEST ACTRESS

ZAPATA- ADRIANA VELA

ALTERNATE PLAY

SEALY H.S.

ADVANCING PLAYS

HIDALGO H.S.

ZAPATA H.S.

REGIONAL AWARD WINNERS

ALL STAR CAST:

Hidalgo - Vicky Gonz.
La Grange - Noah
Hondo - Chelsea Atkinson
Yukim - William B.
Seely - Chris Melt
Zapata - Mario Payer
Hidalgo - Alexis Uribe
Hondo - Alexandra Brennan

HONORABLE MENTION:

Seely - Elise
Yukim - Kaly
Zapata - Roberto Garcia
La Grange - Whitney Horstom
Hondo - Morgan Devart
La Grange - Nahay
Yukim - Eric
Seely - Rachel

(THE RECORDING OF THESE SHOW, AUDIO OR VIDEO, IS STRICTLY PROHIBITED)

REGIONAL Award WINNERS

BEST TECHNICAL CREW

Zapata H.S.

BEST ACTOR

Hidalgo - Josh Ybama

BEST ACTRESS

Zapata - Adriana

ALTERNATE PLAY

ADVANCING PLAYS

SITE CREW

FINE ARTS CENTER HOST: CHRISSY BARBOZA

STAGE MANAGER: ANGELIA CHOVANEC (ALSO TIMEKEEPER BACKSTAGE)

TIMEKEEPERS: DEREK RHEIN
JOHN VALADEZ
CHRISTOPHER GIESE
ALLEN (RIGA) NINO

JUDGE HOST: COURTNEY RICHTER

SCHOOL HOSTS: REANNA GRAY
MEAGAN ESQUIVEL
JOE QUICK
DIANA DE HOYOS

HOSPITALITY: KENDALL FOWLER

ACKNOWLEDGEMENTS

Dr. Mark Escamilla, President, Del Mar College
DR. MARJORIE VILLANI, VICE PRESIDENT OF INSTRUCTIONS, DEL MAR COLLEGE
DR. MIKE ANZULDUA, INTERIM DEAN, ARTS AND SCIENCES DIVISION
KEN ROSIER, CHAIRPERSON, ART AND DRAMA DEPARTMENT
KIM FREDERICK, DRAMA COORDINATOR
CARL YOWELL, ASSOCIATE PROFESSOR OF DRAMA
CRAIG BRASHEARS, ASSISTANT PROFESSOR OF DRAMA
SHAHRZAD K. HAGHJOO, INSTRUCTOR OF DRAMA
ROSANNE RAMSEY
MARTHA KELLY

UIL REGION IV DIRECTOR GENERAL

RICHARD AVILA

UIL ONE ACT PLAY CONTEST MANAGER

CRAIG BRASHEARS

PROGRAM

KIM FREDERICK
CRAIG BRASHEARS
MARTHA KELLY

FUTURE CONTESTS

STATE - UNIVERSITY OF TEXAS AT AUSTIN
MAY 15TH 2009 - 4:00PM

CALL (361) 698-2255 TO GET ON OUR MAILING LIST.
2009-2010 SEASON BROCHURES WILL BE IN THE MAIL SOON!

Our judge today is B. J. Machalicek. Ms. Machalicek holds a BA in Theatre/ Speech from the University of Tulsa and has done graduate work at SWTSW. She is a Creative Drama Specialist and a member of the Creative Drama Network. B. J. taught middle school for 10 years and still has a special place in her heart for that age group. Having been a high school OAP director for over 20 years, she has felt both the agony and the ecstasy of both OAP and speech competition. Recently retired, B. J. now serves as a consultant to speech departments in area high schools and judges OAP and NFL speech tournaments. For the past four years, she has also judged at the UIL Speech Regional and State competitions.

Her spare time is spent with her twelve grandchildren and acting/directing in area community theatres. B. J. believes strongly in the educational value of the UIL OAP process.

"The critic judge for this contest is a member of the Texas Educational Theatre Association Adjudicators' Organization. TETAAO is dedicated to the development of quality theatre education in Texas schools, cooperating with the University Interscholastic League, school administrators, theatre directors, and student participants. Section 1034 of the UIL Constitution and Contest rules will be enforced."

Some Notes To The Audience:

Please turn off all cell phones and pagers!!!!

If you have a baby or a small child who starts to make noise during a presentation, please remove that child to the lobby or outside the theatre.

The use of cameras or recording devices of any type is strictly forbidden and is a violation of international copyright law.

**Our contest manager for Zone A and Zone B is
Ms. Cynthia Almaguer.**

**Our contest manager for District is
Mrs. Ofelia Pena**

Our district OAP site crew is composed of PSJA High School drama students. Thank you kids for a job well done! And thanks for hosting our OAP contest.

LYFORD HIGH SCHOOL

presents

s/f ANGEL STREET

By: PATRICK HAMILTON

Time: 1880'S ONE AFTERNOON

Place: LONDON, ENGLAND

MRS. MANNINGHAM.....	ELIANA CRUZ
MR. MANNINGHAM.....	CHARLES "SONNY" BURNS
NANCY.....	TARA POHLMAYER
ELIZABETH.....	DANIELLA FLORES
SGT. ROUGH.....	AGUSTIN GUERRA
POLICEMAN #1.....	CALEB DE LA ROSA
POLICEMAN #2.....	FRANK GARCIA

Crew:

**KEVIN THOMAS, JEREMY GARCIA, STEVEN BALBOA,
TOMAS INFANTE**

Alternates:

DILLON BURNS

Directors:

THELMA MARTINEZ & KATHY SIMPFENDERFER

**Presented by special arrangement with
Samuel French, Inc.**

RAYMONDVILLE HIGH SCHOOL

presents

s/f SCAPINO

By: FRANK DUNLAP

Time: PRESENT

Place: CAFE IN NAPLES

SCAPINO.....JAIME OVIEDO
SYLVESTRO.....ROBERT FLORES
OTTAVIO.....STEPHEN GONZALEZ
GIACINTA.....REBEKAH ESPINOZA
LEANDRO.....JACOB QUILANTAN
ZERBINETTA.....YANET RODRIGUEZ
GERONTE.....MIRANDA GONZALES
ARGANTE.....AMANDA GARCIA
WAITRESS.....BRITTANY GONZALES
WAITRESS.....ADRIANNA RUIZ
WAITRESS.....RISSA LUCIO
NURSE.....TERRY GUZMAN

Crew:

ANGELA WEAVER, MATEO BUENO &
JENNIFER GONZALES

Director:

PAULA K. LOPEZ

Presented by special arrangement with
Dramatic Publishing

HIDALGO HIGH SCHOOL

presents

s/f ¡BOCON!

By: LISA LOOMER

Time: ANYTIME THERE IS WAR

Place: US JUDGE'S CHAMBERS, VILLAGE IN
CENTRAL AMERICA, A FOREST IN BETWEEN

MIGUEL.....ALEXIS URIBE
BORDER GUARD/GUARD
DOG/CHORUS.....GUILLERMO SILVA
JUDGE/ LUIS(FATHER)/DUENDE,
VOICE KEEPER.....JOSH YBARRA
ROSITA/VIEJITA 2/CHORUS.....ALEYDA ROBLES
CECILIA/CHORUS.....ARLENE LARA
ANA(MOTHER)/VIEJITA 1/VOICE F CAROLA GUERRERO
KIKI/CHORUS.....DANNY GUZMAN
LA LLORONA.....VICTORIA GONZALEZ
GUARD DOG/LA CALAVERA/CHOJ JAVIER SOTO
CHORUS/DREAM MIGUEL.....MARIA MORENO
CHORUS.....JESUS GUERRERO
CHORUS.....FRIDA GUZMAN
CHORUS.....ERIKA LOPEZ
CHORUS.....LESLIE MENDOZA
CHORUS.....LIZA ZUNIGA

Crew:

BENITA AUIRRE, HOMER CASTILLO, ASHANTY ESQUIVEL
& ASHLEY YSASI

Directors:

CHRISTINA BURBANK, SANDY GARZA & MAX GUTIERREZ

Presented by special arrangement with
Dramatic Publishing

PORT ISABEL HIGH SCHOOL

presents

s/f THE WOMEN OF LOCKERBIE

By: DEBORAH BREVOORT

Time: DECEMBER 21, 1995

Place: LOCKERBIE, SCOTLAND

OLIVE ALLISON..... MEGAN OCHOA
BILL LIVINGSTON..... MATTHEW McCANN
WOMAN 1..... REBECCA RODRIGUEZ
WOMAN 2..... KAYLYN VILLARREAL
MADELINE LIVINGSTON..... SARAH RODRIGUEZ
HATTIE..... JOCELYN ATKINSON
GEORGE JONES..... JAIME RODRIGUEZ

Crew:

PILAR BASKETT, RONALD CAMACHO, JAVIER A. GARCIA &
STACEY BARRERA

Alternates:

PERLA MONTALVO

Director:

LISA MORENO

Presented by special arrangement with
Dramatists Play Service, Inc

Contest Results

All Star Cast:

Honorable Mention:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Outstanding
Techie: _____

Best Actor: _____

Best Actress: _____

Advancing: _____

Advancing: _____

Alternate: _____

Results of Contest

Honorable Mention All Star Cast:

1. Ray - Robert Flores
2. Frig. - Makelie Silva
- 1 - 3. Zap - Duncan - Jose Velazquez
4. Frig - Samantha Cabrera
5. Ray - Steven Gomez
- 1 - 6. Hid - Camila Gutierrez
7. Frig - Lisa Rod.
8. Ensemble - Waitresses But

All Star Cast:

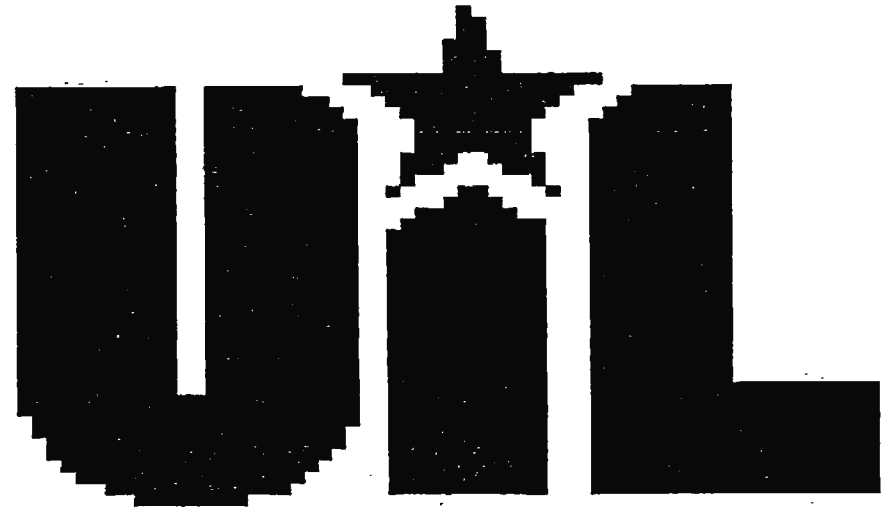
- 1 - 1. Hid - Luis - Josh Ybarra
2. Frig - Leah Rodg.
3. Zap - Lady Macbeth
- 1 - 4. Hid - Alexis Vinos
5. Ray - Scapino
6. Zap - Macduff Roberto Garcia
7. Ensemble - Forest
- 1 - 8. Zap Ensemble Waiters

Best Actor: Zapala - Macbeth

Best Actress: Hid. - Vicki

Advancing Plays:

32 - 3A



One Act Play District Contest

April 2, 2009

PSJA High School

Our judge today is Roger Schultz. (Ph.D, University of California). Mr. Schultz taught at the Universities of Minnesota and Houston before becoming Professor of Theatre at Texas A&M University. He has been involved in professional community and educational theatre as an actor, director, designer, producer, administrator and teacher for forty years. Among his awards are: the TETA "Educator of the Year," the Southwest Theatre Association's Presidential Citation for "outstanding service and leadership;" and the Texas A&M University Distinguished Achievement Award. While teaching in Minnesota and Texas, he has judged over 250 One-Act Play contests including nine state meets.

"The critic judge for this contest is a member of the Texas Educational Theatre Association Adjudicators' Organization. TETAAD is dedicated to the development of quality theatre education in Texas schools, cooperating with the University Interscholastic League, school administrators, theatre directors, and student participants. Section 1034 of the UIL Constitution and Contest rules will be enforced."

Some Notes To The Audience:

Please turn off all cell phones and pagers!!!!

If you have a baby or a small child who starts to make noise during a presentation, please remove that child to the lobby or outside the theatre.

***The use of cameras or recording devices of any type
is strictly forbidden and is a violation of
international copyright law.***

Our contest manager for District is Mrs. Ofelia Peña.

Contest Host is Ms. Cynthia Almaguer

Our district OAP site crew is composed of PSJA High School drama students. Thank you kids for a job well done! And thanks for hosting our OAP contest.

PROGRESO HIGH SCHOOL

presents

**s/f LOVE IS A HOT FUDGE
SUNDAE**

By: STEPHEN HOTCHNER

Time: PRESENT

Place: HIGH SCHOOL (ANYWHERE)

GILL / BILL.....	BENITO LATIGO
DANA.....	NATALIE SILVA
DOUG.....	OSCAR FLORES
SETH.....	JESUS CASTREJON
SUZY.....	LIA RODRIGUEZ
NICKY.....	LIZA RODRIGUEZ
STACY.....	KEILA SANCHEZ
KATIE.....	MARIA ORTEGA
BOB.....	JUSTIN LIMON
GIRL / ROSY.....	SAMANTHA CABRERA

Crew:

**GUADALUPE LATIGO, REBECCA RODRIGUEZ,
ASHLEY SIFUENTES & GLORIA SALDIVAR**

Directors:

TERESA RODRIGUEZ & JOAN ALVAREZ

**Presented by special arrangement with Dramatic
Publishing Company**

ZAPATA HIGH SCHOOL

presents

s/f MACBETH

By: SHAKESPEARE

Adapted By: NELLY E. CUELLAR-GARCIA

ROSS.....	EDUARDO FLORES
MACBETH.....	MARCO REGALADO
BANQUO.....	MARLOWE BIGLER
MALCOM/HECATE.....	ADAM ESCAMILLA
WITCH #1.....	ALYSSA TORRES
WITCH #2.....	JESSICA MARTIN
WITCH #3.....	REBECCA GONZALEZ
KING DUNCAN.....	JOSSUE VELASQUEZ
MACDUFF.....	ROBERTO GARCIA
LADY MACBETH.....	ADRIANA VELA
FLEANCE.....	KEITH MARTIN
GENTLEWOMAN.....	ALEXANDRA HARSACK

Crew:

CELISSA MARTINEZ, VANESSA JASSO, BENJAMIN
MORALES & KATHERINE HARSACKY

Directors:

NELLY E. CUELLAR-GARCIA, BELINDA VELA &
DINORAH REGALADO

RAYMONDVILLE HIGH SCHOOL

presents

s/f SCAPINO

By: FRANK DUNLAP

Time: PRESENT

Place: CAFE IN NAPLES

SCAPINO.....	JAIME OVIEDO
SYLVESTRO.....	ROBERT FLORES
OTTAVIO.....	STEPHEN GONZALEZ
GIACINTA.....	REBEKAH ESPINOZA
LEANDRO.....	JACOB QUILANTAN
ZERBINETTA.....	YANET RODRIGUEZ
GERONTE.....	MIRANDA GONZALES
ARGANTE.....	AMANDA GARCIA
WAITRESS.....	BRITTANY GONZALES
WAITRESS.....	ADRIANNA RUIZ
WAITRESS.....	RISSA LUCIO
NURSE.....	TERRY GUZMAN

Crew:

ANGELA WEAVER, MATEO BUENO &
JENNIFER GONZALES

Directors:

PAULA K. LOPEZ

Presented by special arrangement with
Dramatic Publishing

HIDALGO HIGH SCHOOL

presents

s/f **¡BOCON!**

By: LISA LOOMER

Time: ANYTIME THERE IS WAR

Place: US JUDGE'S CHAMBERS, VILLAGE IN
CENTRAL AMERICA, A FOREST IN BETWEEN

MIGUEL.....	ALEXIS URIBE
BORDER GUARD/GUARD DOG/CHORUS.....	GUILLERMO SILVA
JUDGE/LUIS(FATHER)/DUENDE/	
VOICE KEEPER.....	JOSH YBARRA
ROSITA/VIEJITA 2/CHORUS.....	ALEYDA ROBLES
CECILIA/CHORUS.....	ARLENE LARA
ANA(MOTHER)/VIEJITA 1/VOICE PICKER.....	CAROLA GUERRERO
KIKI/CHORUS.....	DANNY GUZMAN
LA LLORONA.....	VICTORIA GONZALEZ
GUARD DOG/LA CALAVERA/CHORUS.....	JAVIER SOTO
CHORUS/DREAM MIGUEL.....	MARIA MORENO
CHORUS.....	JESUS GUERRERO
CHORUS.....	FRIDA GUZMAN
CHORUS.....	ERIKA LOPEZ
CHORUS.....	ASHLEY YSASI
CHORUS.....	LIZA ZUNIGA

Crew:

BENITA AGUIRRE, HOMER CASTILLO, ASHANTY
ESQUIVEL & AMADO CABALLERO

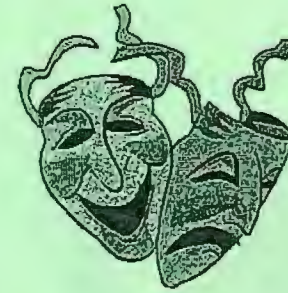
Alternate:

MARTIN SANCHEZ & LESLIE MENDOZA

Directors:

CHRISTINA BURBANK, SANDY GARZA & MAX GUTIERREZ

**Presented by special arrangement with
Dramatic Publishing**



Area III Region IV One-Act Play Contest

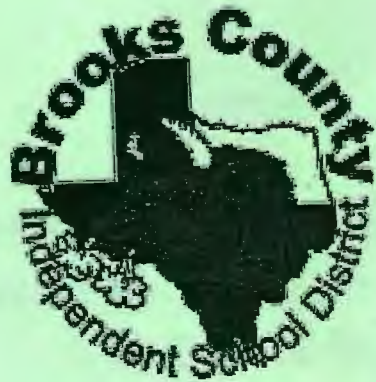
April 11, 2009

**Hosted by: Falfurrias High School
Dr. Cynthia A. Perez, Principal
Arnulfo Guerra, Asst. Principal
Imelda M. Cantu, Theatre Director**

**Alberto Byington, Interim
Superintendent of Schools**

**Michael Morales, Contest Manager
Edinburg South Middle School**





On behalf of the Falfurrias High School Administration and Staff we would like to **WELCOME** you to the Area III Region IV One-Act Play contest. It is our pleasure serving as the Host site for Districts 31 and 32 AAA this year. If we can be of any further assistance, please do not hesitate in contacting us so that we may better serve you. We wish you the **BEST** of **LUCK** and continued **SUCCESS**. In addition, we hope that you have a pleasurable and memorable experience today.

Imelda M. Cantu
FHS Theatre Director
Area Host



The University Interscholastic League offers the most comprehensive literary and academic competitive program in the nation. It offers more than any other UIL division in terms of activities, and more than a half million students participate in UIL academic contests.

These activities which exist to complement the academic curriculum, are designed to motivate students as they acquire higher levels of knowledge, to challenge students to confront issues of importance, and to provide students with the opportunity to demonstrate mastery of specific skills.



UIL One-Act Play Critic Judge

Kerry Moore

has directed 41 years in public schools with 34 District Championships to his credit. He has had 13 State appearances including 2 State Championships. Having earned a PhD in Directing, Mr. Moore has directed over 200 plays. He has also directed plays and taught at several theatre workshops in the summer. Having been a critic judge at numerous one-act play workshops/festivals, Kerry enjoys working with young actors and directors.

"The critic judge for this contest is a member of the Texas Educational Theatre Association Adjudicator's Organization. TETAAO is dedicated to the development of a quality theatre education in Texas schools, cooperating with the University Interscholastic League, school administrators, theatre directors, and student participants. Section 1034 of the UIL Constitution and Contest rules will be enforced."

Ingleside High School
presents



sf "Noises Off"

By: Michael Frayn

Time: Present - over a period of 4 months

Place: Living room of Brent's country home

Publisher: Samuel French, Inc.

Mrs. Clackett/Dotty Odley.....	Blaise Anderson
Lloyd Dallas.....	Aaron Trujillo
Roger Tramplemain/Gary Lejeune.....	Richie Nielsen
Vicki/Brooke Ashton.....	Deserea Noriega
Philip Brent/Frederick Fellows.....	Jonathan Hubbard
Poppy Norton-Taylor.....	Kay Large
Tim Algood.....	Lara Tischer
Burglar/Selsdon Mowbray.....	Shane Stultz

Crew: Vivian York, Nick Festervand, Jesicca Garcia,
and Abeiy Sides

Alternates: Samantha Garrett, DeAna Hughes,
Andrew Smith, and Vincent Verduzco



Directed by: Kerri Ramos & Cheryl Moon

Sinton High School

presents

sf "A Midsummer Night's Dream"

By: William Shakespeare

Time: Past, Present, Future

Place: Athens, The Woods, A Dream World



Duke Theseus/King Oberon.....Philip Villarreal
Queen Hippolyta/Queen Titania.....Veronica Castro
Egeus/Quince.....Frank Reyna
Hermia.....Jessica Banta
Demetrius.....Robert Flores
Lysander.....Chris Gonzales
Helena.....Katie Arguellas
Nick Bottom/Pyramus.....Patrick Maldonado
Francis Flute/Thisbe.....Calvin Scharf
Robin Starveling/Moonshine.....Ashley De Los Santos
Tom Snout/Wall.....Josh Harrison
Snug/Lion.....Andi Moreno
Puck.....Valerie De Leon
Cobweb.....Kelsey Kelly
Moth.....Ashley Adams

Crew: Aaron Berecka and Rudy De Los Santos



Directed by: Wes Nixon

Hidalgo High School

presents

sf "Bocon!"

By: Lisa Loomer

Time: Anytime there is WAR

Place: Village in Central America,
US Courtroom, Forest in between



Publisher: Dramatic Publishing, Co.

Miguel.....Aleris Uribe
Border Guard, Guard Dog, Chorus.....Willy Silva
Judge, Luis (father), Duende, Voice Keeper.....Josh Ybarra
Rosita, Viejita 2, Chorus.....Aleyda Robles
Cecilia, Chorus.....Arlene Lara
Ana (mother), Viejita 1, Voice Picker.....Carola Guerrero
Kiki, Chorus.....Danny Guzman
La Llorona.....Victoria Gonzalez
Chorus, Guard Dog, La Calavera.....Javi Soto
Chorus, Dream Miguel.....Maria Moreno
Chorus.....Jesus Guerrero
Chorus.....Frida Guzman
Chorus.....Erika Lopez
Chorus.....Ashley Ysasi
Chorus.....Lisa Zuniga

Crew: Leslie Mendoza, Homer Castillo, Amado Castillo,
and Ashanty Esquivel



Directed by: Christina Burbank,
Sandy Garza, and Max Gutierrez



Zapata High School
presents

sf "Macbeth"

By: Shakespeare
Adapted by Nelly E. Cuellar-Garcia

Publisher: L. E. Clark

Ross.....	Eduardo Flores
Macbeth.....	Marco Regalado
Banquo.....	Marlowe Bigler
Malcolm/Hecate.....	Adam Escamilla
Witch #1.....	Alyssa Torres
Witch #2.....	Jessica Martin
Witch # 3.....	Rebecca Gonzalez
King Duncan.....	Jossue Velasquez
Macduff.....	Roberto Garcia
Lady Macbeth.....	Adriana Vela
Fleance.....	Keith Martin
Gentlewoman.....	Alexandra Harsacky

Crew: Celissa Martinez, Vanessa Jasso, Benjamin Morales,
and Katherine Harsacky

Directed by: Nelly Garcia, Belinda Vela,
and Dinorah Regalado



"I think I love and reverence all parts equally, only putting my own just above the others; because in it I recognize the union and culmination of my own. To me it seems as if when God conceived the world, that was Poetry; He formed it, and that was Sculpture; He colored it and that was Painting; He peopled it with living beings, and that was the grand, divine, eternal DRAMA."

Charlotte Cushman

Contest Results

Sinton - 4
Hid. - 2

Honorable Mention All-Star Cast

~~Sinton - Jessica~~

Katy - Sinton

Hidalgo - Chavos

Zapata - Mario

Sinton - Chris G.

Sinton - Andy

Zapata - Adam

*Hidalgo - ~~Maria~~
Javi

All-Star Cast

*Carola - Hidalgo

Zapata - Anaima

Blazy - Ingleside

Rhile - Ingleside

Philip - Sinton

Desiree - Ingleside

Kay - Ingleside

Roberto - Zapata

Best Actor

Best Actress

Mario Zapata

Alexis Uribe

Alternate Play

Ingleside

Advancing Plays

Hidalgo

Zapata

OAP BFF


Easter Bunny 

TABLE OF CONTENTS

☞ CONFERENCE AAA	page
Hidalgo Early College – sf <i>BOCON!</i>	2
Lubbock: Cooper – sf <i>THE WOMEN OF LOCKERBIE</i>	3
Huffman: Hargrave – sf <i>THE RUNNER STUMBLES</i>	4
Faris: North Lamar - sf <i>THE GRAPES OF WRATH</i>	5
Decatur – sf <i>CHILDE BYRON</i>	6
Zapata – sf <i>MACBETH</i>	7
Van – sf <i>THE DEVILS</i>	8
Athens – sf <i>KORCZAK'S CHILDREN</i>	9
☞ CONFERENCE AA	
Holliday – sf <i>PAGANINI</i>	10
Aubrey – sf <i>TO KILL A MOCKINGBIRD</i>	11
Sonora – sf <i>BLOOD BROTHERS</i>	12
Buffalo – sf <i>A FUNNY THING HAPPENED ON THE WAY TO THE FORUM</i>	13
Hico – sf <i>THE DIVINERS</i>	14
Rogers – sf <i>GHETTO</i>	15
Hebbbronville – sf <i>AGNES OF GOD</i>	16
Mount Pleasant: Chapel Hill – sf <i>SCENES AND REVELATIONS</i>	17
☞ CONFERENCE A	
Milano – sf <i>THE MIRACLE WORKER</i>	18
Munday – sf <i>THE GRAPES OF WRATH</i>	19
Sudan – sf <i>MOON OVER BUFFALO</i>	20
Sunray – sf <i>UNCHANGING LOVE</i>	21
Waskom – sf <i>DARK OF THE MOON</i>	22
Mart – sf <i>SYLVIA</i>	23
Lindsay – sf <i>THE RIMERS OF ELDRITCH</i>	24
Lometa – sf <i>PYGMALION</i>	25
☞ CONFERENCE AAAA	
Longview: Pine Tree – sf <i>A VIEW FROM THE BRIDGE</i>	26
Pflugerville: Hendrickson – sf <i>OVER THE RIVER AND THROUGH THE WOODS</i>	27
Gregory-Portland – sf <i>AUNTIE MAME</i>	28
Denton: Guyer – sf <i>AMADEUS</i>	29
Mont Belvieu: Barbers Hill – <i>NICHOLAS AND SMIKE</i>	30
Crowley – sf <i>OVER THE RIVER AND THROUGH THE WOODS</i>	31
Royse City – sf <i>THE WHITE ROSE</i>	32
Friendswood – sf <i>GREAT EXPECTATIONS</i>	33
☞ CONFERENCE AAAAA	
Irving: MacArthur – sf <i>THE LAST DAYS OF JUDAS ISCARIOT</i>	34
Austin: Stephen F. Austin – sf <i>OVER THE RIVER AND THROUGH THE WOODS</i>	35
Humble: Atascocita – sf <i>THE MISER</i>	36
Leander – sf <i>ARMITAGE</i>	37
Edinburg – sf <i>MARAT/SADE</i>	38
Carrollton: Creekview – sf <i>RABBIT HOLE</i>	39
Fort Bend: Austin – sf <i>COMPLEAT FEMALE STAGE BEAUTY</i>	40
Keller: Central – sf <i>THE RIVERS AND RAVINES</i>	41
☞ <i>Performance order is determined by witnessed blind draw. Adjustments are made only to accommodate scheduling conflicts when students participate in other UIL events at the State Meet.</i>	

PLAYS AND PARTICIPATING COMPANIES

CONFERENCE AAA - TUESDAY, MAY 26, 4:00 PM

HIDALGO EARLY COLLEGE HIGH SCHOOL

presents scenes from

Bocon!

by Lisa Loomer

Produced by special arrangement with

Dramatic Publishing Company, Woodstock, IL

CAST

Miguel..... Alexis Uribe
Border Guard, Guard Dog 1, Chorus..... Guillermo Silva
Judge, Luis (father), Duende, Voice Keeper..... Josh Ybarra
Rosita (cousin), Viejita 2, Chorus..... Aleyda Robles
Cecilia (aunt), Chorus.....
..... Arlene Lara
Ana (mother), Viejita 1, Voice Picker (shell lady)..... Carola Guerrero
Kiki, Chorus..... Danny Guzman
La Llorona (The Weeping Woman)..... Victoria Gonzalez
Chorus, Guard Dog, La Calavera..... Javier Soto
Chorus, Dream Miguel..... Maria Moreno
Chorus..... Jesus Guerrero
Chorus..... Frida Guzman
Chorus..... Erika Lopez
Chorus..... Ashley Ysasi
Chorus..... Liza Zuniga

Scene: Anytime There is War. Village in Central America, US
Courtroom, Forest.

Directors: Christina Burbank, Sandy Garza , Max Gutierrez

Crew: Homer Castillo, Amado Caballero, Ashanty Esquivel,
Leslie Mendoza

Linda Perez, Martin Sanchez, Jose Angel Aguilar, Edith
Orozco

No Intermission

AWARDS PRESENTATION

- AAA Douglas Dempster, Dean, College of Fine Arts &
Charles Breithaupt, Director, University Interscholastic League
- AA Charles Butcher, Chair UIL Academic Committee &
George Strickland, UIL Music
- A Mark Cousins, Director of Policy, University Interscholastic League &
Bill Farney, Texas Interscholastic League Foundation
- AAAA Kenneth Dingleline, Publications Manager from Samuel French, Inc. &
Michael Pietz, President, Educational Theatre Association
- AAAAA Douglas Dempster, Dean, College of Fine Arts &
Charles Breithaupt, Director, University Interscholastic League

STATE ONE-ACT PLAY CONTEST AWARDS

Awards to each school Texas Educational Theatre Association Certificate of Special Recognition & League Participation Plaque to the entries in the State Contest (presented to director)

***Awards to Honorable Mention members of All-Star Casts**

International Thespian Certificate of Recognition
League Bronze Medal

Awards to members of All-Star Casts

International Thespian Certificates of Recognition
League Silver Medals

Awards to Outstanding Technicians in each conference

International Thespian Certificate of Recognition
League Gold Medal

Awards to Best Actor and Best Actress in each conference

The University of Texas Department of Theatre and Dance Award
International Thespian Certificate of Recognition
League Gold Medal

Awards to the Outstanding Performer in each conference

Samuel French Award (plaque)
Samuel French Gift Certificate for Library
International Thespian Certificate of Recognition
(Given to the Best Actress or Actor in each Conference.)

Awards to companies of two runner-up positions in each conference

First Runner-Up – League Trophy and Silver Medals
Second Runner-Up – League Trophy and Bronze Medals

Awards to companies winning first place in each conference

League Trophy (Presented to winning Directors)
One-year Subscription to *Dramatics Magazine*
League Gold Medals to company members

*This award is given at the discretion of the Critic Judge.

